

*The Inland
Printer*

*August
1911*

*Vol. 47
No. 5
Price
30c*



**If wishes were horses
Any one could make Inks.
The market for raw materials
Is open to all alike.
But judgment, ability and knowledge
Based upon the experience and research
Of over 40 years
Can not be bought at any price.
That's what you get, plus,
When you
Buy Ullman's Inks.**



Sigmund Ullman Co.

**New York
Chicago**

**Cleveland
Cincinnati**

Philadelphia



Every sheet of "Snowflake" is inspected under natural light



The demand for

Snowflake

"The Perfect Printing Paper"
is increasing by leaps and bounds.



A recent census of large users of printed matter in a certain territory disclosed the following: Thirty per cent were using Snowflake Enamelled Book Paper. Seventy-five per cent of this number have used Snowflake for three years or more. Let us show you what Snowflake can do for *your* business.

Distributors of "Butler Brands"

STANDARD PAPER COMPANY
INTERSTATE PAPER COMPANY
SOUTHWESTERN PAPER COMPANY
PACIFIC PAPER COMPANY
SIERRA PAPER COMPANY
OAKLAND PAPER COMPANY

Milwaukee, Wisconsin
Kansas City, Missouri
Dallas, Texas
Houston, Texas
San Francisco, California
Los Angeles, California
Oakland, California

NATIONAL PAPER & TYPE COMPANY

CENTRAL MICHIGAN PAPER COMPANY
MUTUAL PAPER COMPANY
AMERICAN TYPE FOUNDERS COMPANY
AMERICAN TYPE FOUNDERS COMPANY
NATIONAL PAPER & TYPE COMPANY
NATIONAL PAPER & TYPE COMPANY
NATIONAL PAPER & TYPE COMPANY

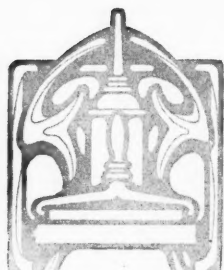
Havana, Cuba

Grand Rapids, Michigan
Seattle, Washington
Spokane, Washington
Vancouver, British Columbia
City of Mexico, Mexico
City of Monterey, Mexico
New York City, New York

J. W. Butler Paper Company, Chicago.
Established 1844

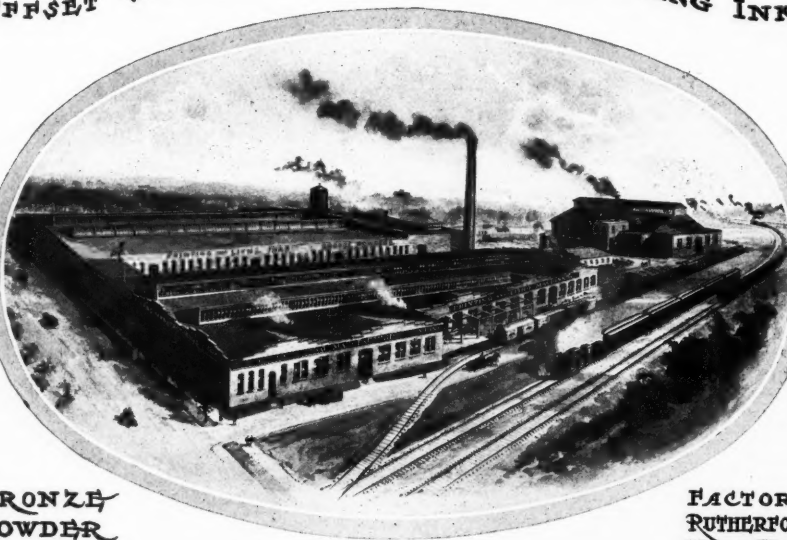


Lithographic Inks



Litho Stone Planer

LITHOGRAPHIC SUPPLIES AND INKS
OFFSET SUPPLIES **PRINTING INKS**



**BRONZE
POWDER**

**FACTORY
RUTHERFORD
N. J.**

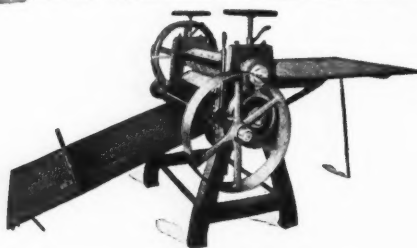
MACHINERY FOR LITHOGRAPHERS AND PRINTERS

The FUCHS & LANG MFG Co.

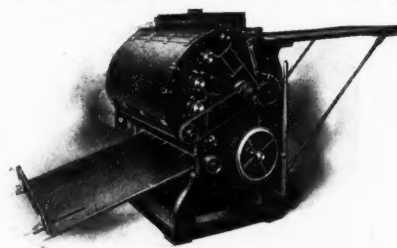
150 N. FOURTH ST.
PHILADELPHIA

29 WARREN ST.
NEW YORK

328 DEARBORN ST.
CHICAGO



Roller Embossing Machine



Century Bronzing Machine

3500 Machines in Daily Use

Advertisers and Printers use

The Monotype on Quality Printing

Monotype composition is just as good as hand composition from new foundry type. All type is new type for every job and all corrections are made by hand and not by machine.

No other composing machine can cast type or slugs and obtain Monotype quality in printing.

900 fonts of new and attractive faces in our matrix library include all of the good advertising faces—some of these are exclusively Monotype—and the variety is equal to any type foundry equipment.

Monotype composition saves electrotyping expense. Quantities in excess of half a million copies on high grade catalogues have been printed directly from type with no perceptible showing of wear.

Monotype composition costs less by comparison, speed, flexibility and quality considered, than the product of any other machine. It will compose and cast automatically any kind of work, straight matter, on books and newspapers, tabular forms, catalogues and department store ads.

THE MONOTYPE

Sets Type all sizes 5 to 14 point, any measure up to 84 picas. Casts Type, Borders, Spaces and Quads, 5 point to 36 point.

Lanston Monotype Machine Company
Philadelphia

Clearface

72 Point

3 A \$7 00 4 a \$4 15 \$11 15

RIGHT Material

60 Point

3 A \$5 45 5 a \$3 10 \$9 25

Dangerous GAMES

48 Point

4 A \$4 15 7 a \$3 55 \$7 70

PRINTING Department

42 Point

5 A \$3 60 8 a \$2 95 \$6 55

Superior KINGS

14 Point

14 A \$1 45 28 a \$1 55 \$3 00

DETERMINED STUDENT
Enthusiastic Maid Returning
Charming Girl Receives Book

36 Point

5 A \$2 85 8 a \$2 40 \$5 25

NICER Beautyland

12 Point

17 A \$1 35 35 a \$1 40 \$2 75

MODERNIZED CONCEPTIONS
Wonderful Kingdom Uncultivated
Leading Men \$1234567890 Retire

30 Point

6 A \$2 25 10 a \$2 05 \$4 30

MODERN DREAMER Extraordinary Invention

10 Point

19 A \$1 20 38 a \$1 30 \$2 50

NUMEROUS REMARKS IGNORED
Adventuresome Reporter Disconcerted
Handsome Amateur Detectives Sought

24 Point

7 A \$1 85 12 a \$1 65 \$3 50

CHARMING REMINDERS Magnificent Clearface Family

8 Point

24 A \$1 10 47 a \$1 15 \$2 25

HONORING ENTERPRISING CONTRACTOR
Building Association Presents Strong Resolution
Magnanimous Citizens Warmly Welcome Soldier

18 Point

10 A \$1 60 20 a \$1 65 \$3 25

ENERGETIC MECHANIC HIRED Meritorious Workmanship Submitted

6 Point

25 A \$0 95 50 a \$1 05 \$2 00

GORGEOUS COSTUMES RECENTLY INTRODUCED
Theatrical Performances Produce Tremenduous Sensation
Clever Managers Become Rich \$1234567890 and Influential

5 Point

24 A \$0 95 48 a \$1 05 \$2 00

SIXTH ANNUAL EXHIBITION OF HIGH-GRADE MACHINERY
Largest and Most Wonderful Collection Ever Shown in This Country
Meritorious Inventions Receive Generous Awards From the Officials

*The Clearface Italic is made in the sizes corresponding to the
Clearface. This paragraph is set in 10 Point Clearface Italic*

American Type Founders Company

ORIGINATOR OF THE POPULAR CLEARFACE FAMILY

The Feeder Question Solved

→ THE KAVMOR ←

High-speed Automatic Platen Press

Built in Two Sizes, 11 x 17 and 14 x 20.

FEEDS, PRINTS and DELIVERS all grades of paper from French Folio to Boxboard
at speeds up to

5,000 Impressions per Hour!

Flat
Type
Forms

Electros
not
necessary

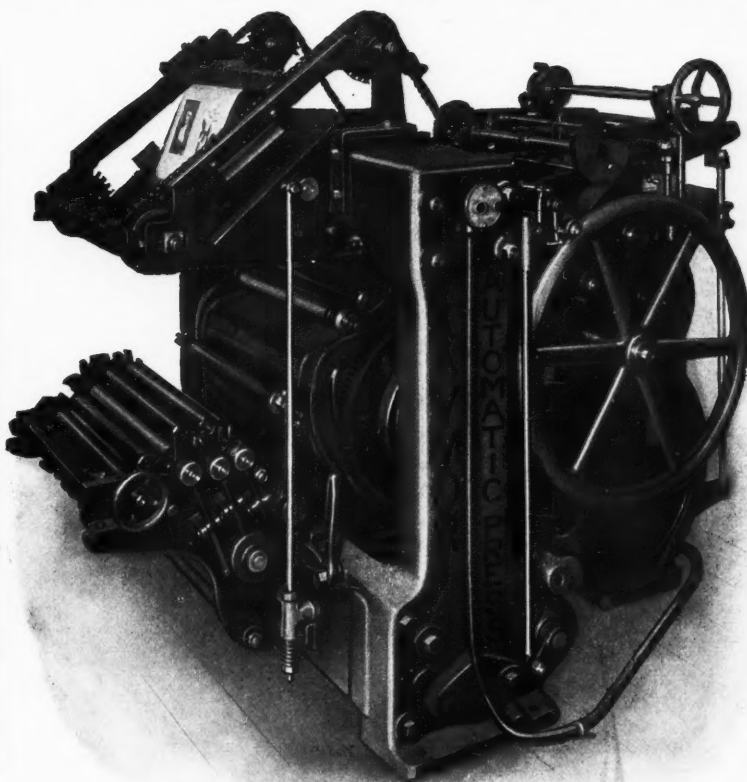
Ordinary
Flat
Electros

when desired
(not curved)

Perfect
Registry

Requires only
two horse-
power.

Requires no
machinist



Short runs
handled
quickly

Self-
Feeding

Self-
Delivering

Less
Wages

Less
Waste

Inking
Distribution
unsurpassed

Costs no more
to operate.

PRODUCES MORE WORK THAN FIVE JOBBERS.

The Kavmor Automatic Press Company

Office and Showrooms, 346 Broadway, New York

Western Agency — JOHN C. LASSEN, Monadnock Building, Chicago, Ill.

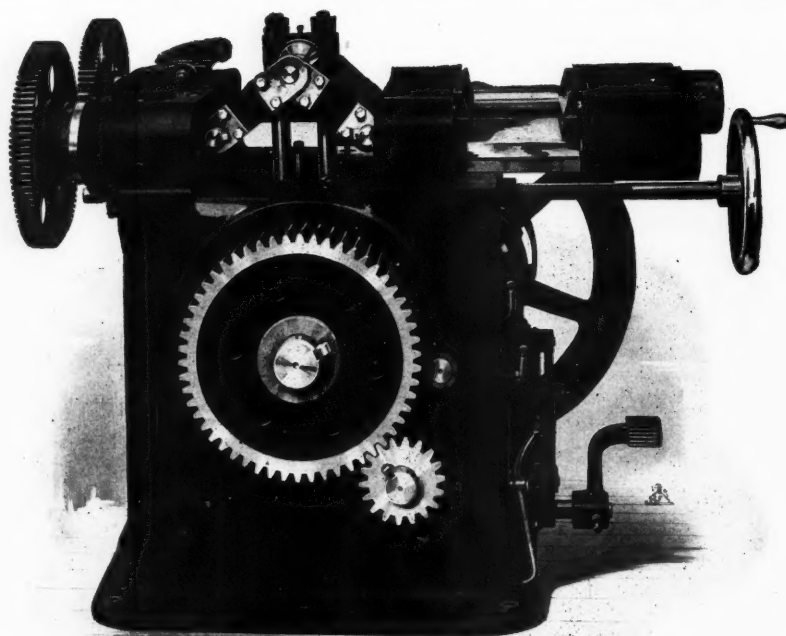
Eastern Agency — RICHARD PRESTON, 167 Oliver St., Boston, Mass.

Southern and Southwestern Agency — DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.

Canadian Agents — MILLER & RICHARD, Toronto, Can.

Pacific Coast Agents — BRINTNALL & BICKFORD, San Francisco, Cal.

The Seybold Book Compressor



Protected by Seybold Patents
With parts removed to show construction of machine

Especially designed for smashing or compressing thick books or a number of smaller books having a heavy swell at the back.

Impossible for signatures to become disarranged before or while under pressure.

Eliminates entirely the old slow method of hammering the backs by hand and adds immensely to the production of trimming and backing machines.

The *even* movement and *long* dwell insures the books remaining in the compressed form after the jaws are released.

The Seybold Compressor having horizontal jaws, accidents so common on the old style smashing machines are avoided.

THE SEYBOLD MACHINE CO.

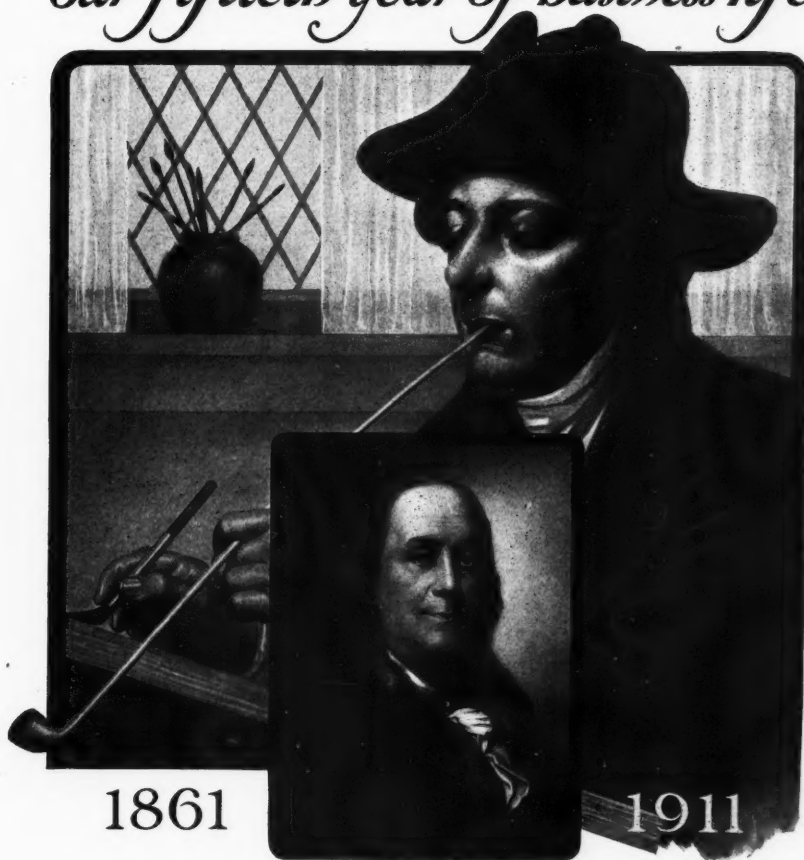
Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: NEW YORK, 70 Duane Street; CHICAGO, 426 South Dearborn Street.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.;
KEYSTONE TYPE FOUNDRY OF CALIFORNIA, 638 Mission St., San Francisco, Cal.
THE BARNHART TYPE FOUNDRY CO., 1102 Commerce St., Dallas, Tex.

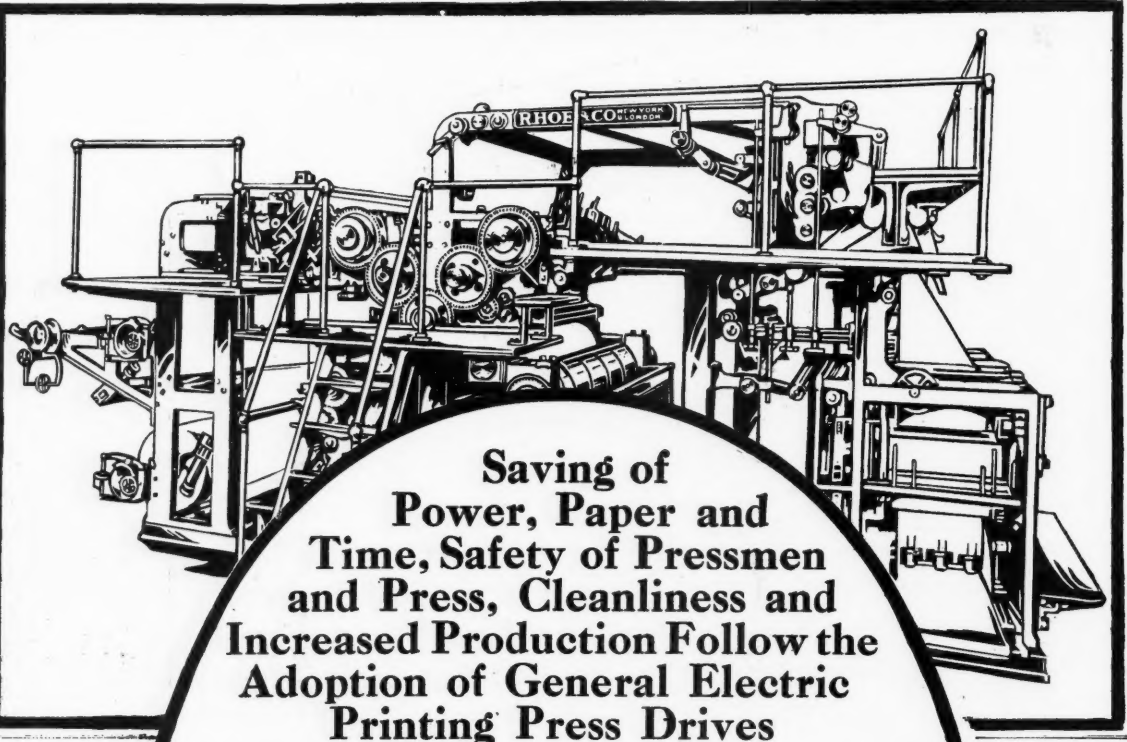
our fiftieth year of business life



*The
Franklin Company
Designers Engravers
Electrotypers Printers
530 South Dearborn Street
Chicago.*

ALBANY, N. Y., SUNDAY, APRIL 2, 1911.

The Knickerbocker Press Installs Most Perfect Printing Press That Invention Has Produced.



Saving of Power, Paper and Time, Safety of Pressmen and Press, Cleanliness and Increased Production Follow the Adoption of General Electric Printing Press Drives

Sixty-Eight Years of
In Chron

Since Its Founding I
bocker Press Har
Press" and the
---How Color
Rivals on P

CHRONOLOGY OF THE KNICKERBOCKER PRESS.
September 3, 1843—Colonel A. Hastings founds and first in The Knickerbocker.
August 11, 1877—John H. Farrell is The Knickerbocker and compiles it with the Daily Press.
August 15, 1877—The Press company (Knickerbocker and the Daily Press).
January 1, 1880—John A. McCarthy buys the Albany Morning Express from the Journal company and consolidates it with The Press-Knickerbocker.
May 20, 1910—The Press-Knickerbocker Press is purchased by the present management and becomes The Knickerbocker Press.
Headline stamped into the chronicle of Albany—the story and wool of its growth, prosperity and progress in September with the closest association of the Capital City—The Knickerbocker Press emerging through many changes of its career of nearly sixty-eight years, today opens a new epoch, equipped for every necessity for the production of one of the most progressive newspapers in the country.
To read The Knickerbocker Press

An X pattern quadruple high-speed Hoe press is driven by the new General Electric Company alternating current control system. This drive is equally as efficient as the well known direct current systems of the same company, and gives a perfectly smooth acceleration at all speeds.

There are eight push button control stations located about press, each of which have four buttons marked "fast," "slow," "safe-stop" and "run," each station giving operator full control of press. Depressing "fast" button and releasing it starts press and runs it at threading-in speed. Continued pressing of fast button speeds up press to full speed. Pressing "slow" button

reduces fast to threading-in speed. "Safe" button prevents press from being started or makes it impossible to change speed at which press is operating, rendering all other control stations inoperative. "Stop" button when pressed stops the press quickly, a solenoid brake being used for this purpose. A movement of 1/8-inch of printing cylinder is possible when threading-in.

Two motors are controlled by these panels—a small constant speed motor for threading and plating, which is geared to main driving shaft of press through a worm and spur gear reduction and a large variable speed motor which is geared direct.

Our expert engineers have the largest variety of printing-press drives in the world to select just the one best suited to your conditions. Write for literature

e Press
els All In City
Parts That Is Driven
2,000 Papers
A --- Splendid
That Aids
York.

next here by the Hoe company.
Are Heavy Human.
mas A. Edison has said that the
g press was one of the most
ful of modern inventions.
y the printing press of 1911 and
otype are two pieces of ma-
that as nearly approach being
an ideal mechanism can. In-
he pressman will tell you that
the new press has a soul. Just
locomotive engineer will tell
his locomotive possesses the
to reason.
if the greatest advantage the
ess will give it the "dread" of
Knickerbocker Press. "Dread"
printer's term for a clean, neat
uniformly printed page, every
visible and the ink equally dis-
ted. Aged eyes should have no
any in reading the clear printing
the taste of the paper will be
ally enhanced by this notable
error in an up-to-date, live-to-the
minute newspaper, such as The
Knickerbocker Press is recognized is
throughout New York state.
el Built for This Newspaper.
on: The new press is an example of the
2d latest, most modern and improved
per type of printing machine. It was

General Electric Company

Largest Electrical Manufacturer in the World
Principal Office: Schenectady, N. Y.
Sales Offices in All Large Cities

→ SPEEDLIMIT ←

BLACK-INK

(MEANS ALL THE NAME IMPLIES)

A MARVELOUS QUEEN CITY PRINTING INK CO. PRODUCT

FOR USE ON ENAMELED AND COATED PAPERS

SETS ALMOST INSTANTLY

DOES NOT REQUIRE SLIP SHEETING

DOES NOT DRY HARD ON THE PRESS

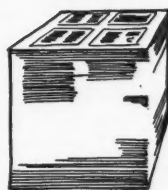
PERMITS OF PRINTING, TURNING, PRINTING
AND BINDING — ALL THE SAME DAY.

8 A.M.



BLANK PAPER

9 A.M.



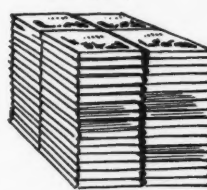
PRINTED ON
ONE SIDE

2 P.M.



PRINTED ON
BOTH SIDES

5 P.M.



BOUND READY
FOR DELIVERY

THE QUEEN CITY PRINTING INK CO.

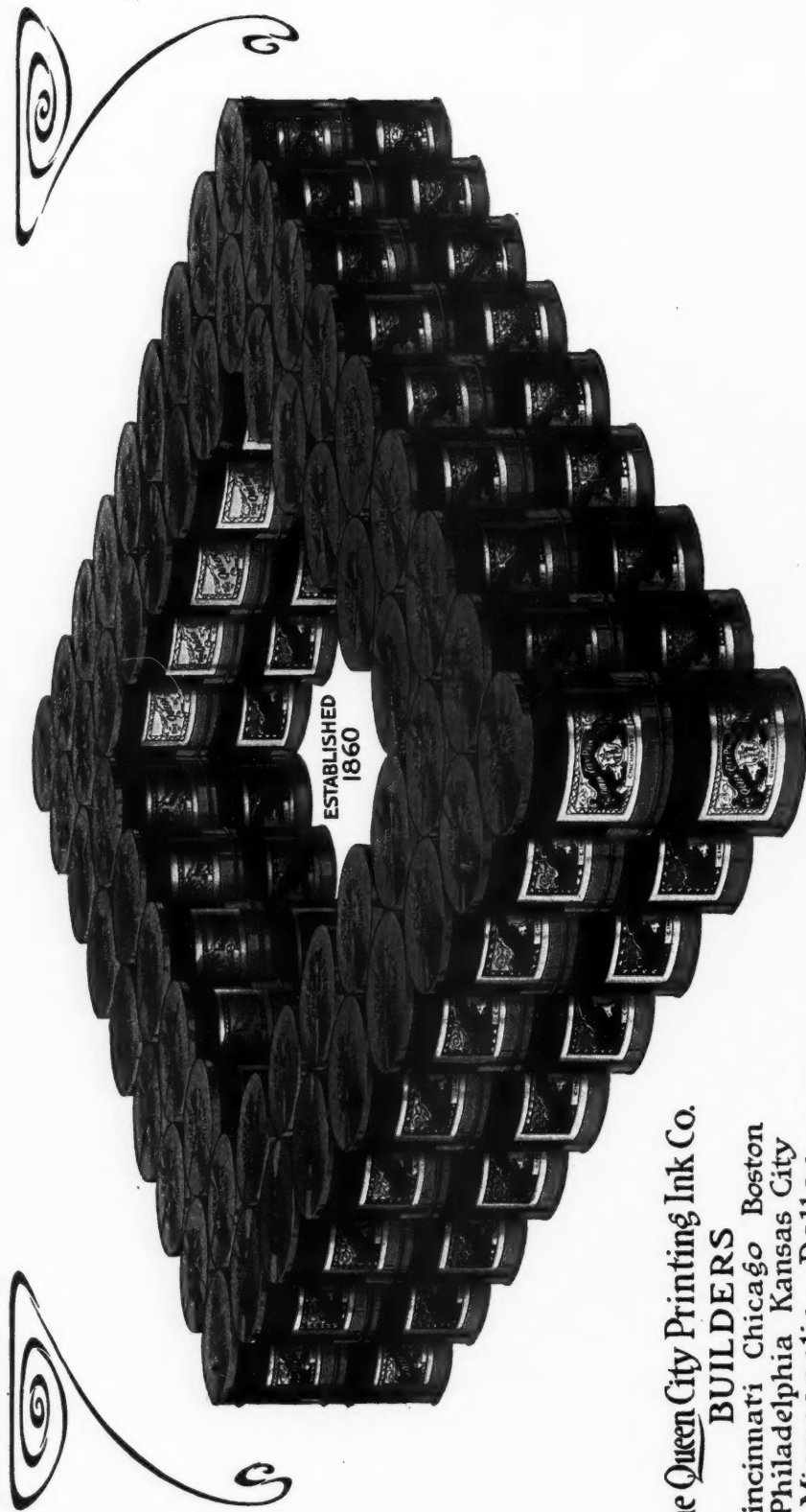
CINCINNATI
KANSAS CITY

CHICAGO
MINNEAPOLIS

BOSTON

PHILADELPHIA
DALLAS

BEST FOUNDATION POSSIBLE *for a* SUCCESSFUL PRINTING HOUSE



The Queen City Printing Ink Co.

BUILDERS

Cincinnati Chicago Boston
Philadelphia Kansas City
Minneapolis Dallas

There is a certain rustle in the true
Bond Paper---Something that makes
you realize that you have found what
you are after---*you find it in*

Old Hampshire Bond

A rustle with a *call* in it—to the man who buys his
own stationery—to the man who buys the firm's—to
the printer who buys for somebody else—

a *call* to *own* our new sample-book containing the
fourteen colors and white of Old Hampshire, show-
ing fine examples of Modern Business Stationery,
lithographed, printed and engraved—

and a *call* to *buy* Old Hampshire Bond when
stationery is needed

Hampshire Paper Company

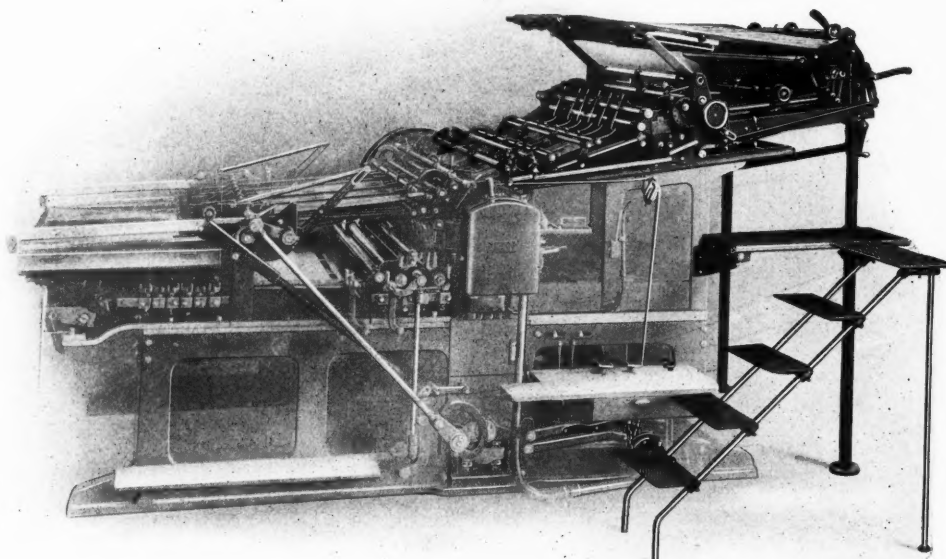
We are the only Paper Makers in the
world making Bond Paper exclusively

South Hadley Falls, Massachusetts



CROSS CONTINUOUS FEEDERS

They Run While You Load



The number of machines sold in 1910 was twice the record of sales in 1909 and sixty per cent. were REPEAT orders—from those who were already users and who *knew* their value. This tells the efficiency story.

Presses and folders are fed economically by Cross Continuous Feeders because of their ready adjustment to size changes and their adaptability to all kinds of stock.

Write us for Booklet

DEXTER FOLDER COMPANY

200 Fifth Avenue
NEW YORK

431 South Dearborn Street
CHICAGO

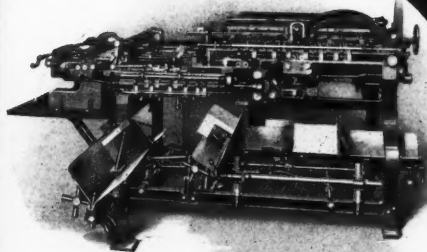
Fifth and Chestnut Streets
PHILADELPHIA

Brintnall & Bickford, 568 Howard Street
SAN FRANCISCO

185 Summer Street
BOSTON

Dodson Printers' Supply Co.
ATLANTA, GA.

The J. L. Morrison Co.
TORONTO, CANADA



DEXTER Catalog, Book and Parallel Folder, No. 290 Type

Folds the thirteen different forms illustrated here.

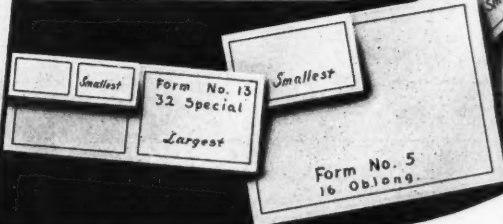
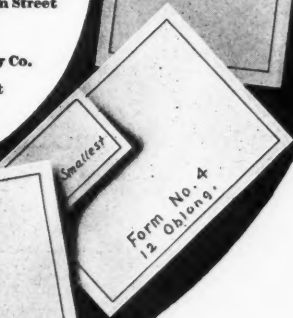
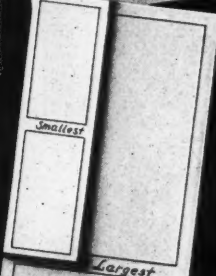
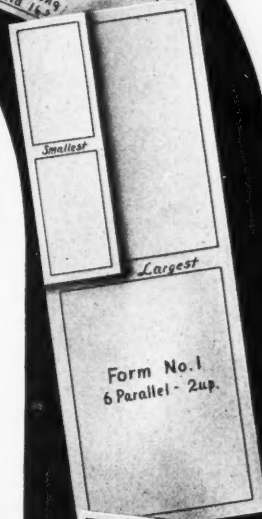
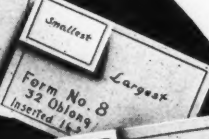
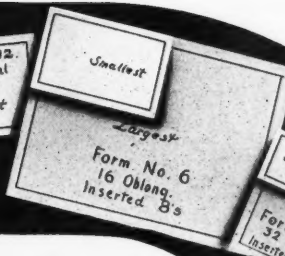
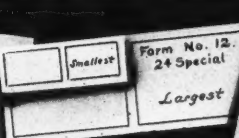
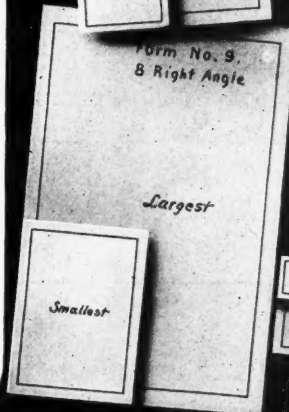
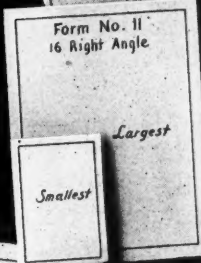
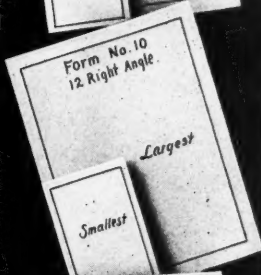
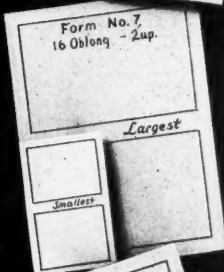
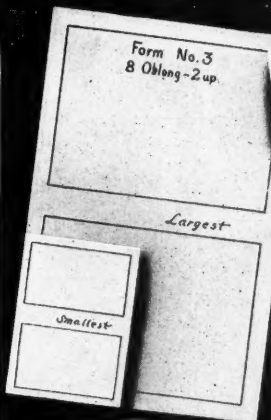
Extra fold attachments can be applied that accomplish the folding of ten additional forms.

**A complete
RIGHT ANGLE
PARALLEL and
OBLONG**

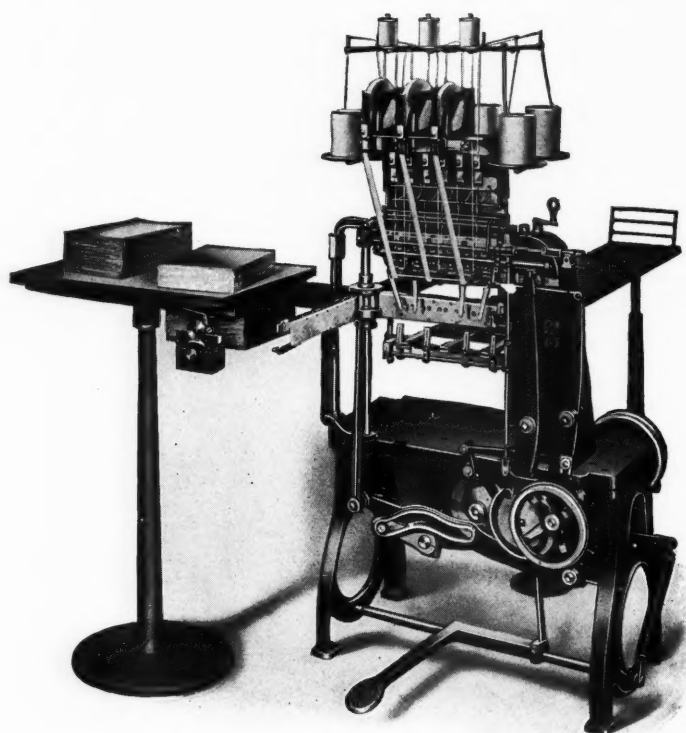
Folding Machine in one. Simplicity
and ready adjustment the
important features.

DEXTER FOLDER CO.

200 Fifth Avenue NEW YORK 431 South Dearborn Street CHICAGO
Fifth and Chestnut Streets PHILADELPHIA
185 Summer Street BOSTON Dodson Printers' Supply Co. ATLANTA, GA.
Brintnall & Bickford, 568 Howard Street SAN FRANCISCO
T. W. & C. B. Sheridan LONDON, ENGLAND The J. L. Morrison Co. TORONTO, CANADA



New Model No. 3 Smyth Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over. Will produce from 25 to 40 per cent more work than any other make of machines.

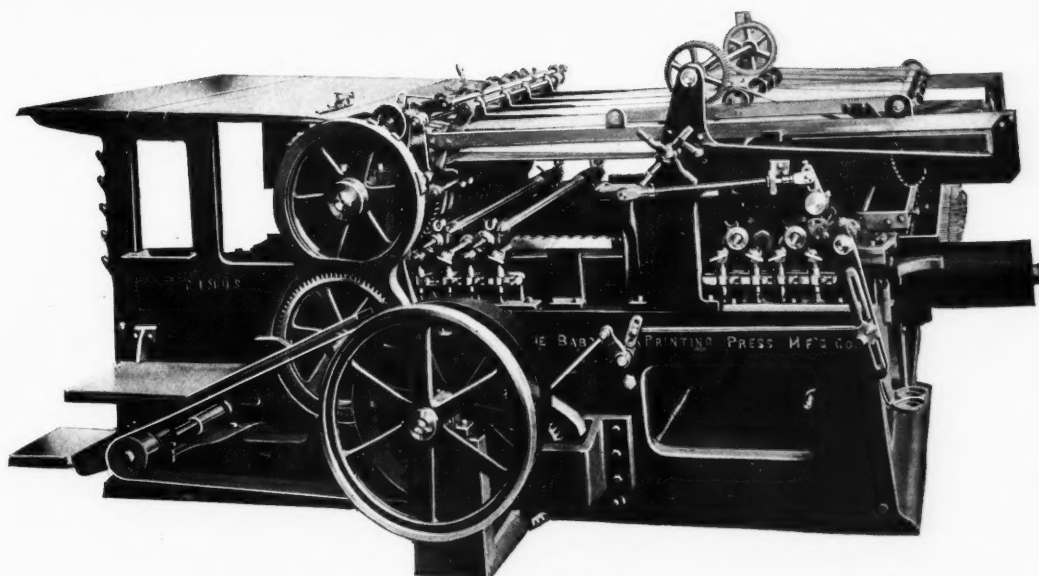
Other sizes to suit every requirement.

— WRITE FOR PARTICULARS —

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Flat-Beds The Babcock Flat-Beds

We have been making flat-bed presses and nothing else for two generations. From their study and improvement we have permitted nothing to divert us. What we have learned has been applied to the betterment of our machines. We have more than kept pace with the changing conditions.

Babcock flat-beds have not been neglected to push rotaries, webs, or offsets. We make a full line—three styles and ten sizes of the Optimus Two-Revolution, and seven styles and fourteen sizes of Drum Cylinders. As we make all classes of flat-beds in general use, and adapt these to special requirements, we unhesitatingly suggest just the right machine for the case, avoid the purchase of a higher priced press than really is needed, and save the buyer the extravagance and dissatisfaction of a misfit.

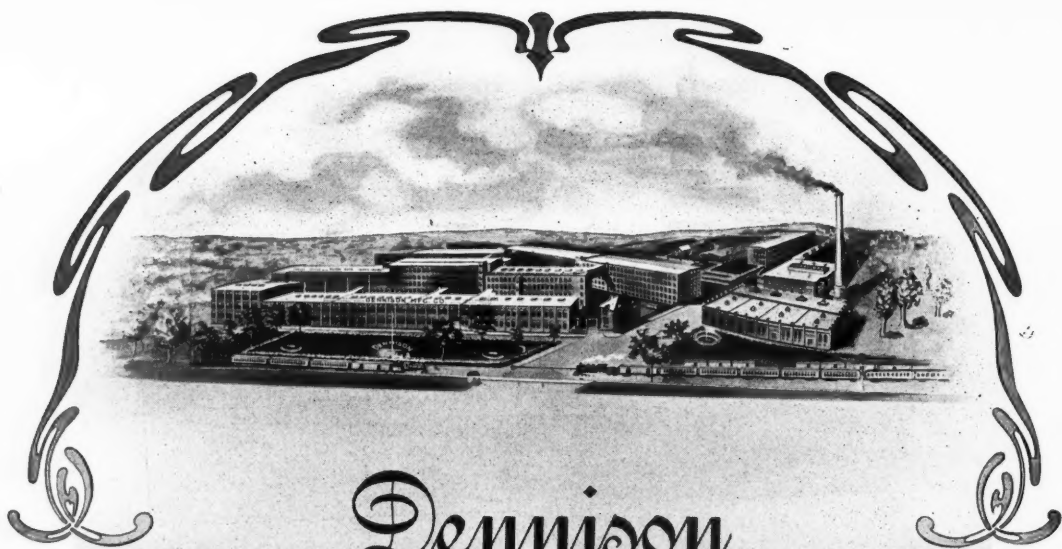
We have for small work machines making 3600 an hour, others printing a seven-column quarto at 2600, with no equals at moderate cost in speed or quality of production.

Our natural pride in them is a potent incentive to maintain our presses as leaders in the trade; but the fact that our success depends entirely upon them is an even greater force compelling their perfection. Their efficiency and reliability must be beyond question and accepted everywhere.

At times we have believed it impossible to build presses as good, yet they had to be better; and when we believed them the best possible, they had to be better. This is the progressive spirit actively controlling the construction of every Babcock press.

Our machines will satisfy you. This is more than a promise; it is a guaranty.

SET IN AUTHORS ROMAN



Dennison Gummed Paper

The Standard for Years

Extreme care in manufacture is a Dennison characteristic, particularly noticeable in the quality of Dennison Gummed Paper. Our experience as printers of Gummed Labels reminds us daily that a label to accomplish its purpose must stick **quickly** and **permanently**.

We offer for this purpose our three grades:

STANDARD—Heavily Gummed
CROWN —Medium Fish Gumming
EAGLE —Dextrine Gummed

Write us for Samples and Prices

Dennison Manufacturing Company

THE TAG MAKERS

Stores at

BOSTON
 26 Franklin Street
CHICAGO
 62 E. Randolph Street

NEW YORK
 15 John Street
 15 W. 27th Street

PHILADELPHIA
 1007 Chestnut Street
ST. LOUIS
 413 N. Fourth Street

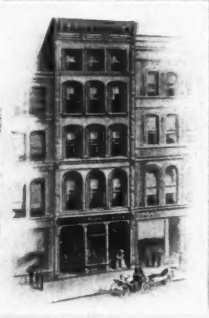
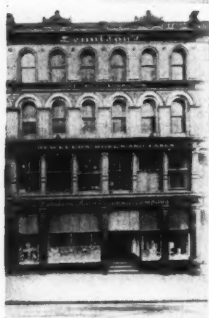
Sales Offices at

Albany, N. Y.
 Atlanta, Ga.
 Baltimore, Md.
 Buffalo, N. Y.
 Cincinnati, O.
 Cleveland, O.
 Dallas, Texas

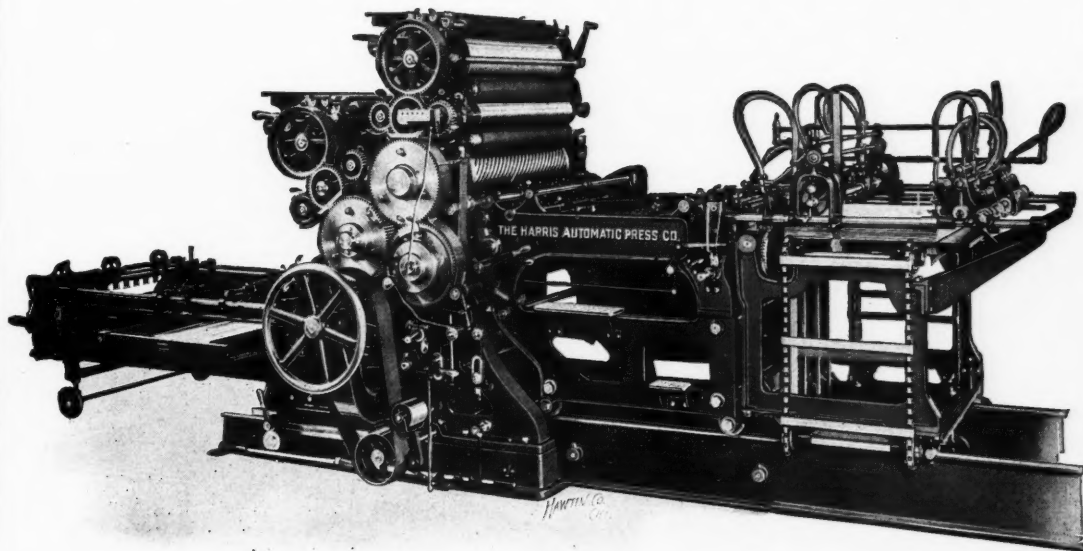
Denver, Colo.
 Detroit, Mich.
 Hartford, Ct.
 Indianapolis, Ind.
 Los Angeles, Cal.
 Louisville, Ky.
 Mexico City, Mex.

Milwaukee, Wis.
 Newark, N. J.
 New Orleans, La.
 Omaha, Neb.
 Pittsburg, Pa.
 Portland, Me.
 Providence, R. I.

Richmond, Va.
 St. Paul, Minn.
 San Francisco, Cal.
 Seattle, Wash.
 Toronto, Ont.
 Washington, D. C.



The 28x42 Two-Color Harris



WHY buy a large single-color, fifteen hundred per hour flat-bed cylinder press, when you can buy a two-color Harris Automatic, four thousand per hour rotary press which will enable you to turn out as good a job of printing as you can get off of any printing press built and at more than double the speed, with four times the output?

Harris Automatic Printing Presses

Now Built in:

28 x 42 Two-color	25 x 38 Two-color	28 x 34 Two-color
28 x 42 Single-color	25 x 38 Single-color	28 x 34 Single-color
22 x 30 Two-color	15 x 18 Two-color	
22 x 30 Single-color	15 x 18 Single-color	

Thirty Other Models for Special Purposes

Write for Particulars to

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building



¶ “*Listen!*” When a competitor is nothing but an imitator he should be a “Jap” and steal name-plate and all.

¶ “*Listen!*” Those who imitate and never originate are simply back numbers. They are never up with the procession.

¶ “*Listen!*” We have *originated* all up-to-date improvements in paper-folding machinery during the past *thirty years*. It is our *one and only specialty*.

Brown Folding Machine Company

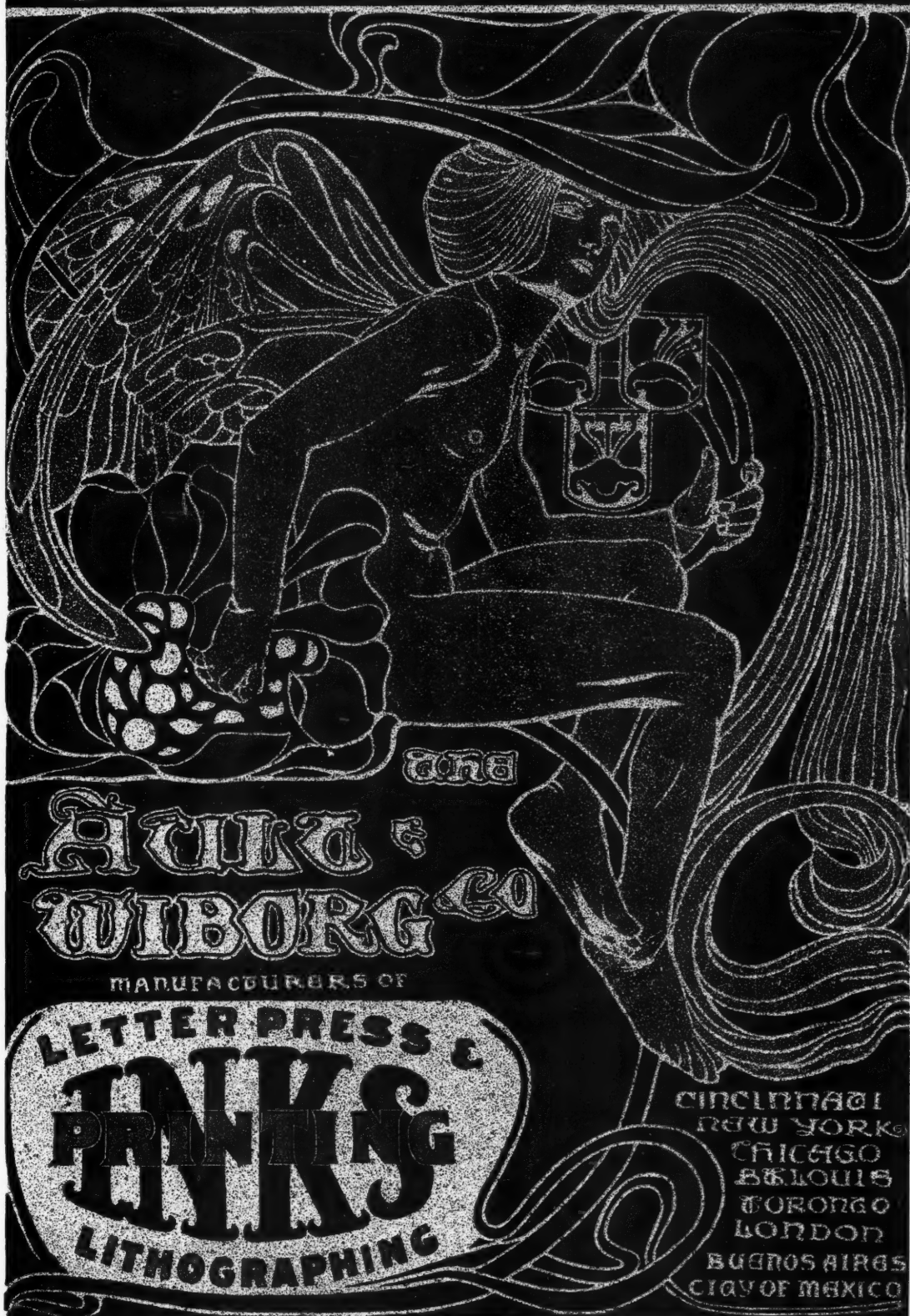
Erie, Pa.

NEW YORK, 38 Park Row

CHICAGO, 345 Rand-McNally Bldg.

ATLANTA, GA., J. H. Schroeter & Bro.

SECESSION



THE
**ALVIA &
WILBORG CO**

MANUFACTURERS OF

LETTER PRESS &
**PRINTING
INKS**
LITHOGRAPHING

CINCINNATI
NEW YORK
CHICAGO
ST. LOUIS
TORONTO
LONDON
BUENOS AIRES
CIUDAD DE MEXICO

Surprise Black

You have heard of, and tried,
and have been filled with wonder
when using our Wonder Black
for fine Remanded papers
Now we have a

"Surprise"

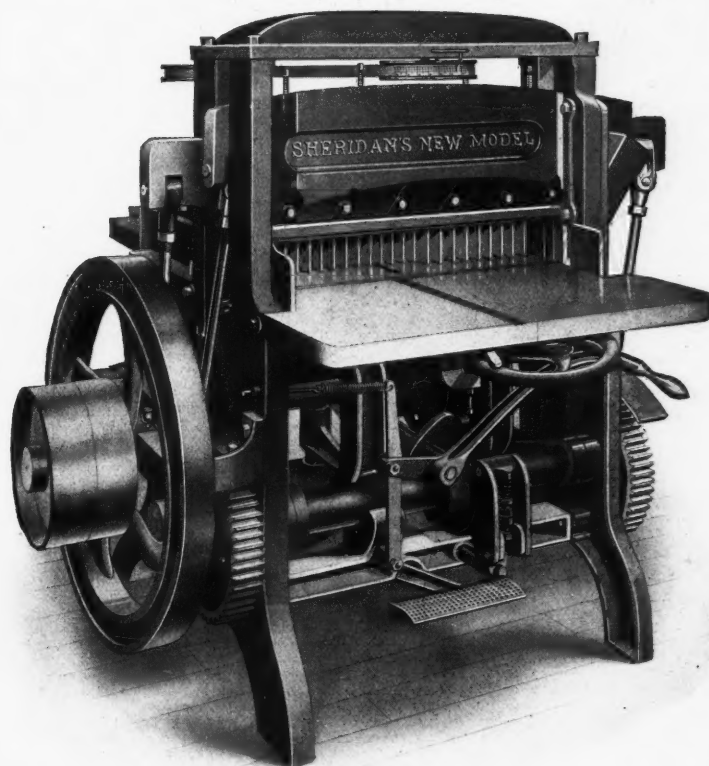
For you, doing all the marvel-
lous work of "Wonder" on any
and all classes of inexpensive
papers, admitting of printing
both sides and binding in up 8
hour day, and costing but a
trifle comparatively.

Price in 50 lb lots	32¢ per lb.
100 " "	35¢ " "
50 " "	40¢ " "

The Ault & Hiborg Co
Hic et Ubique

Sheridan's New Model

Automatic Clamp—Improved—Up to Date



Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers,
Inkers, and a complete line of Printers' and Bookbinders' Machinery

NEW YORK . . . 56 Duane Street
CHICAGO . . . 17 So. Franklin Street
LONDON . . . 65-69 Mount Pleasant

Hamilton's ♦♦♦♦ MODERNIZED ♦♦♦♦ COMPOSING-ROOM FURNITURE

A Necessity In Cost Reduction

Labor and rent are large items in all estimates of cost. No other items are subject to such wide variations. Efforts at cost reduction should, therefore, be largely concentrated in the composing-room equipment. In a plant equipped with old-style furniture, it is possible to save from 25 to 50% of floor space.

More work can be turned out without enlarging the floor area. At the same time the equipment will be concentrated within easy reach of the workmen.

Lost motion and interference of workmen will be reduced to the minimum. The saving in labor will be from 10 to 25%. These results have been secured by hundreds of the leading printing concerns in the United States and Canada. Any plant with a composing-room not thoroughly equipped with modernized furniture can secure the same advantages



Sengbusch Beveled Furniture and Cabinet

THE SENGBUSCH BEVELED FURNITURE A Time and Roller Economizer

The difficulty in locking up forms that contain long vertical rules and obtaining an even distribution of ink and preventing cutting of rollers will be a thing of the past.

The Sengbusch Beveled Furniture (illustration of which is here shown) suggests the possibilities that can be obtained by the use of this Furniture. It is a time-economizer in locking up a form on a slant and still maintaining a square lock-up in the chase.

In locking up with this Furniture, the form is inclined toward the left-hand lower corner of the platen. This arrangement does not make the delivery of the sheet more difficult; it can be made more readily and with greater accuracy, because the sheets will slide more easily to the edges of the feed guides.

The important feature of this Furniture is the saving in rollers. When the Sengbusch Beveled Furniture is used, there will be no more cutting of rollers, which is sure to occur in a long run with a form locked square with the chase and containing vertical rules, which continually strike the rollers at the same point of contact. The Sengbusch Lock-up Furniture throws the rules out of perpendicular; the point of contact is spread longitudinally, thus preventing cutting of the rollers and providing ample inking surface.

Each font of Sengbusch Beveled Furniture consists of 24 pieces, four pieces each of the following lengths: 20, 25, 30, 40, 50 and 60 picas. All pieces are two picas wide on the narrow end and of varying widths on the wide end, depending upon the length.

List price per font of 24 pieces, including Cabinet . \$2.00

If you are interested in the question of cost reduction and cost finding, fill out the attached coupon and let an expert show you what can be accomplished in your composing-room.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name
Street and No.
City.....State.....
Have you a copy of "Composing-room Economy"?

Let us send you a copy of "COMPOSING-ROOM ECONOMY," showing floor plans in thirty modernized offices.

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

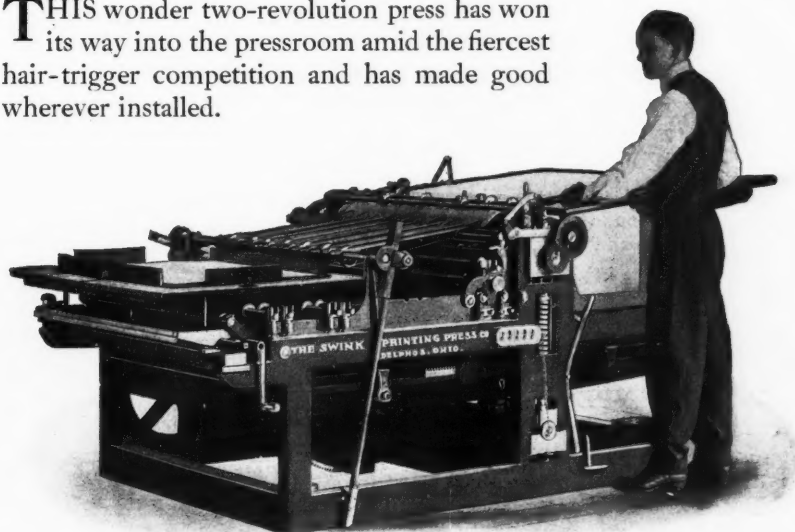
ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

OUR NEW CATALOG OF SPECIAL FURNITURE IS NOW READY

Consider What You Get and What You Pay

THIS wonder two-revolution press has won its way into the pressroom amid the fiercest hair-trigger competition and has made good wherever installed.



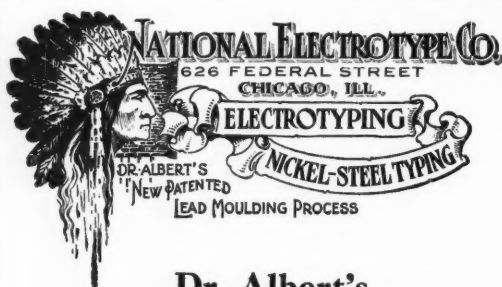
The Swink High-Grade Press

was made to fill the requirements and lackings of the successful press of yesterday. **The Swink Two-Revolution Press** by reason of its compactness, general efficiency, durability, adaptability, and its speed of an average 2,400 impressions per hour *is pre-eminently* the press of to-day, to-morrow and the future. Built for hard service; entire structure free from technical or complicated parts; its register is absolute, the impression certain.

Investigate This Press Before Buying New Equipment

The Swink Printing Press Company

Factory and General Offices, DELPHOS, OHIO



**Dr. Albert's
Patented Lead Moulding
Process**

is the one perfect and
satisfactory method of
ELECTROTYPING

especially adapted to half-tone and high-grade color-
work, and can be safely relied upon to reproduce the
original without loss in sharpness and detail.

We call for your work and execute it with the greatest
care, and deliveries are made promptly.

Telephone Harrison 765, or call and
examine specimens of our work.

NATIONAL ELECTROTYPE COMP'Y
626 Federal Street CHICAGO, ILLINOIS

Fred'k H. Levey Co.

New York

Manufacturers of High Grade

Printing Inks

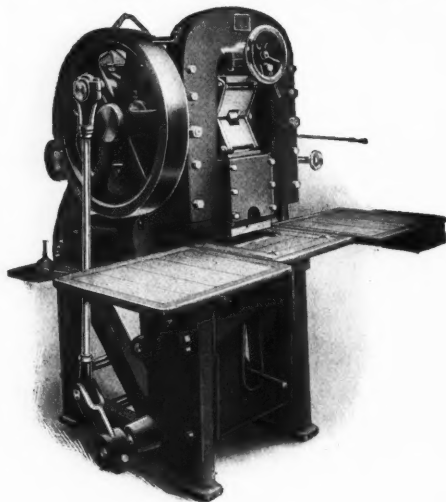


We make a specialty of Inks
for Magazine and Cata-
logue work. *The Ladies'
Home Journal, Saturday
Evening Post, Scribner's,
McClure's, Cosmopolitan,
Woman's Home Companion, Strand, Amer-
ican, Frank Leslie's Publications, Review
of Reviews*, and many others, are printed
with Inks made by us. Our Colored
Inks for Process Printing, both wet and
dry, are pronounced by Expert Printers
the best made.

FRED'K H. LEVEY, President CHAS. BISPHAM LEVEY, Treasurer
CHAS. E. NEWTON, Vice-President WM. S. BATE, Secretary

NEW YORK, 59 Beekman St. CHICAGO, 357 Dearborn St.
SAN FRANCISCO, 653 Battery St. SEATTLE, 411 Occidental Ave.

**If You Buy a Carver Automatic Die Press
You Will Not Regret It**



Size, $4\frac{1}{2} \times 9$ inches.

- Because it is the most efficient for the greatest variety of work.*
- Because it is the most economical to operate.*
- Because of its simplicity and durability of construction and small cost for repairs.*
- Because it has the best record where operated with presses of other makes.*
- Because it will stand investigation wherever used.*
- Because it is approved by all users and preferred.*
- Because it is unquestionably the best and cheapest in the end.*
- Because it is built on merit, sold on merit and bought for its merit.*

Manufactured in the following sizes:
 $4\frac{1}{2} \times 9$, $3\frac{1}{2} \times 8$, $2\frac{1}{2} \times 8$, $2\frac{1}{2} \times 4$ inches, by

C. R. Carver Company

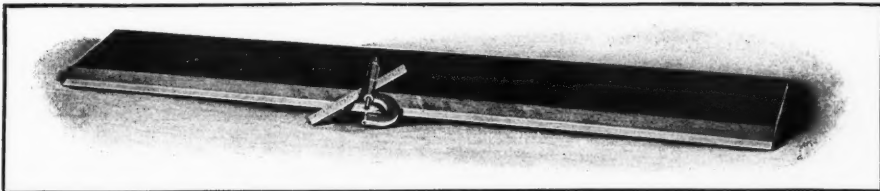
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830



"COES" MICRO-GROUND

 TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
 DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 21 Murray Street
 Phone, 6866 Barclay

COES RECORDS

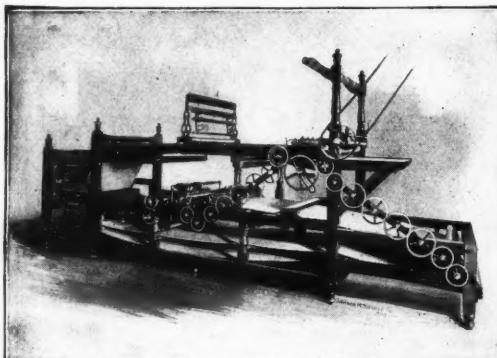
First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, any kind	1830 to 1905

COES is Always Best!

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES



Style "C"—Double-deck Ruling Machine.

HICKOK Paper-Ruling Machines AND Ruling Pens *Bookbinders' Machinery*

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.

ESTABLISHED 1844

INCORPORATED 1886

A NEW LINE

Antique Vellum Bristol

White and India Tint

2 ply, \$2.50 per C sheets 3 ply, \$3.00 per C sheets

SEND FOR SAMPLES

Parker, Thomas & Tucker Paper Co.
514 to 522 Sherman Street, Chicago

Bookbinders and Printers

will be interested to know of our rapid mail order service and our ability to supply them with the highest grade of the following specials:

**XXD Gold Leaf, Long Edge, Stamping Ledger
Dark Usual, Dark Pale, Aluminum Leaf, and
Composition Leaf**

Gold and aluminum leaf sold in any quantities from one book up. Large facilities for smelting gold waste, rubber, rags and cotton *Send for Catalogue*

ESTABLISHED 1867

JULIUS HESS COMPANY
1411-1427 Greenwood Terrace Chicago, Ill.

PAY-ROLL RECORDS



You don't pay your workmen for "time-of-day."
You don't sell "time-of-day" to your customers.
You don't charge "time-of-day" to cost of product.
Since, then, you must determine the *working time* before your records can serve any useful purpose, why stick to *habit* and follow your century-old, crooked, roundabout path recording time of commencing, time of stopping, and then subtracting one record from the other?

THE CALCULAGRAPH

makes a printed record of *Elapsed Time* or actual working time. These records are indispensable for figuring the cost of your products. They are equally useful in making up pay-rolls.

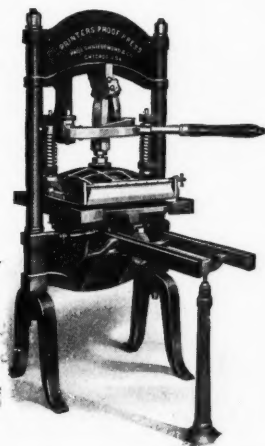
One set of Calculagraph records will serve both purposes.

Our booklet, "Accurate Cost Records," tells how; ask for it—it's free.

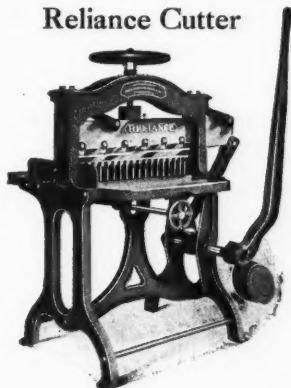
Calculagraph Company 1460 Jewelers Building
New York City

Shniedewend "Printers'" Press

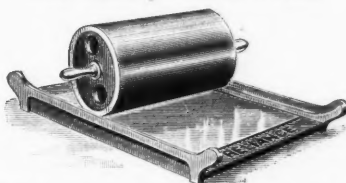
PROOFS
(of type forms, catalog pages, etc.)
ARE
FACSIMILES ALWAYS
(exact likenesses)
of the
COMPLETED WORK
"Shniedewend Proofs" increase
orders and profits.



Reliance Cutter



Reliance Job-Galley Proof Press



Write for Circulars, giving prices and sizes of these
machines, direct to the manufacturers

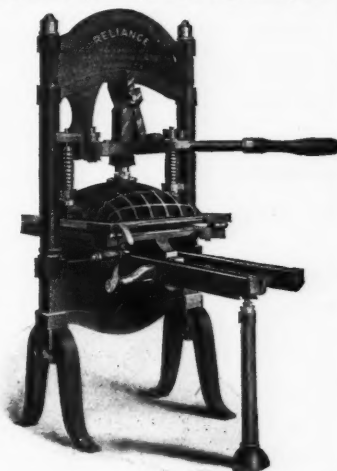
Paul Shniedewend & Co.
627 W. Jackson Blvd., Chicago, U. S. A.
OR TO YOUR DEALER

"PROOFS" of HALF-TONES
and
THREE-COLOR PLATES
produced on the

Reliance Photo-Engravers' Proof Press

ARE INCOMPARABLE.
Makes every Reliance user successful.

Also sold by Williams-Lloyd Machinery Co., Geo. Russell
Reed Co., Toronto Type Foundry Co., N. Y. Machinery Co.,
A. W. Penrose & Co., London, Kilmsch & Co., Frankfurt, Ger.



ACCURACY AND SPEED

is a combination in wire
stitchers to be found only in
"BREHMER" machines.

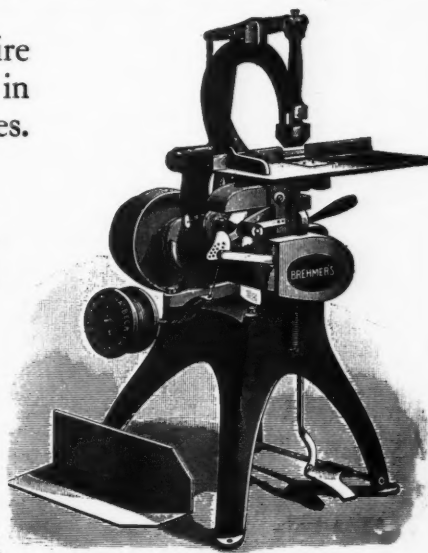
SIMPLICITY of con-
struction explains the
small cost of renewal
parts.

Over 30,000 in use

WRITE OUR
"SERVICE
BUREAU"



No. 33. For Booklet and other General
Printers' Stitching.



No. 58. For heavier work up to 3/4-inch. Can be fitted with
special gauge for Calendar Work

CHARLES BECK COMPANY

609 CHESTNUT STREET

PHILADELPHIA

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

Inks that are used in every country where
printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States,
Canada, Cuba, Mexico

Charles Hellmuth

Printing
and Lithographic

INKS

DRY COLORS, VARNISHES

**SPECIAL
OFF-SET INKS**

The World's
Standard
Three and
Four Color
Process Inks

Gold Ink
worthy of
the name

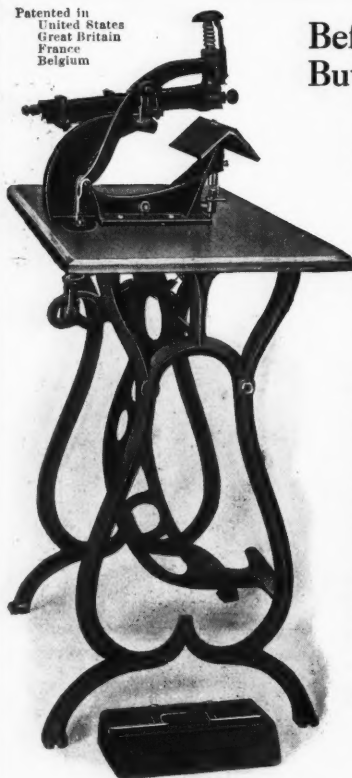
New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
New
No. 605-7-9 S. Clark St.
Poole Bros. Building

Originators
of Solvine

Bi-Tones
that work
clean to the
last sheet

Patented in
United States
Great Britain
France
Belgium



**Before You
Buy Another—**

Suppose you investi-
gate the many *new*
and *valuable im-*
provements found in

**The
Acme
Binder
No. 6**

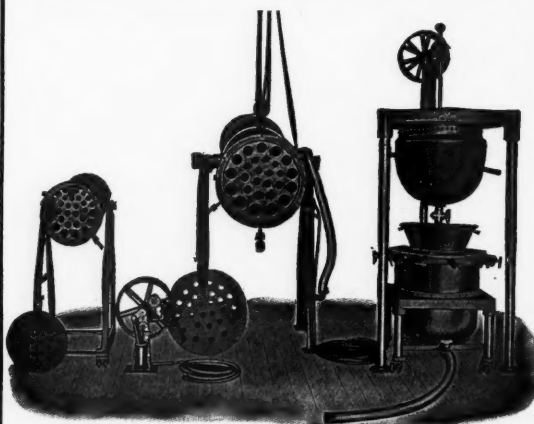
You want a Stapler
that is accurate and
dependable at the
right price. The
"Acme" keeps
down your cost of
production. It is
equipped with all the
up-to-the-minute
advantages. For sale
by printers' supply
houses throughout
the United States.
Send for full par-
ticulars. Write

**The Acme
Staple Machine
Co., Ltd.,**
112 North Ninth St.,
Camden, N. J.

Full Equipments of the Latest and Most Improved

**ROLLER-MAKING
MACHINERY FURNISHED**

ESTIMATES FOR LARGE OR SMALL OUTFITS



A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE

241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 FLEET STREET, LONDON, ENGLAND

☐ We offer a BLACK INK which will produce the best possible results on book papers, machine finish papers and coated papers, giving the life and color required without drying on the press, but which *will dry* on the sheet in time to get off that RUSH JOB.

☐ A BLACK INK of universal adaptability is the article long sought by the printer. WE HAVE IT. It is yours on your order, and is known as

Eneu Black

HERE IS THE PROOF

A. H. Sickler Company

Printers

514-520 Ludlow Street

Philadelphia

June 12, 1911.

Charles Eneu Johnson,

509 S. Tenth Street,

Philadelphia, Pa.

Gentlemen:

Your claims for Eneu Black are fully established by our experience.

Yours very truly,

A. H. SICKLER COMPANY.

AWA/B.

E. H. Allen

NEW YORK / American Bldg.
111 Madison Lane

PROVIDENCE / Maxwell Bldg.
27 S. Main Street

CHICAGO / Haystack Bldg.
141 N. Dearborn St.

The KEYSTONE PUBLISHING COMPANY
Printers and Book Publishers
809-811-813 NORTH NINETEENTH STREET

"The Keystone"

Philadelphia

"The Keystone Magazine
of Optometry"

June 21, 1911.

Chas. Eneu Johnson & Co.

Philadelphia, Pa.

Gentlemen:

It does not seem fair to you to let this opportunity slip by, without informing you of the success we have had with your "Eneu" black.

For the past two weeks we have had 6 presses running continually on heavy half-tone forms without slip sheeting the work, and without washing up during the day.

This is the third year that we have run this particular job, and never could get the color without an offset, which we have succeeded in getting on this last run with your "Eneu" black.

We want to thank you for bringing this ink to our attention.

Wishing you the success you deserve.

Yours very truly,

THE KEYSTONE PUBLISHING CO.

M. J. Brown
SUPT.

RTS, EN

The Willett Press
Five West Twentieth Street
New York

May 27, 1911

Messrs. Charles E. Johnson Co.

4410 Pearl Street,

New York City.

ATTENTION OF MR. STEVENS.

Gentlemen:

Replying to the shipment of your new "Eneu" black ink recently sent us, we wish to say that after a thorough trial we find this ink to be superior to any black ink we have ever used. It works cleaner, has a fine, dense black color, and the pressman can pile up the sheets without fear of offset.

Our future orders for black ink will be confined to your "Eneu" brand.

Yours very truly,

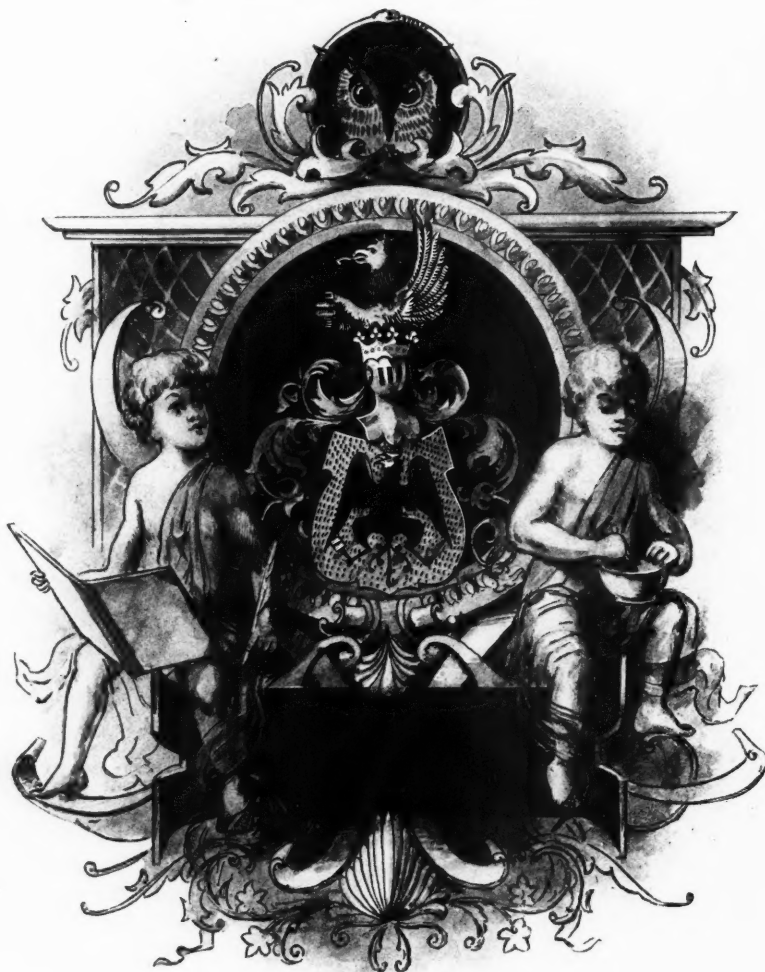
THE WILLETT PRESS.

J. D. Russell
Superintendent.

CHAS. ENEU JOHNSON & CO.

A PRINTING JOB IS AS GOOD AS THE INK
THAT PRODUCED IT.

MORAL: FOR GOOD PRINTING
GET GOOD INK.



For better printing get better ink.
For the best printing get

ENEU BLACK

WITH WHICH THIS INSERT WAS PRINTED

CHAS. ENEU JOHNSON & CO.

Philadelphia
San Francisco

Cleveland
Baltimore

St. Louis
Chicago

New York
Boston

SPRAGUE ELECTRIC MOTORS

AND

CONTROLLERS

ALTERNATING AND DIRECT CURRENT

THE MOST EFFICIENT DRIVE

FOR

ALL PRESSES AND ALLIED MACHINES



ROUND TYPE MOTOR. Belted to Case-making Machines.

Foremen in print-shops or in any of the plants of the allied trades who have been trying to increase the efficiency of the equipment in their charge will find that an installation of Sprague Motors and Controllers will result in an increase of output at a decreased power expense. That is why Sprague Motors are driving a very large number of the plants in this country.

We will furnish equipment specifications free of obligation on your part.

Descriptive Bulletin No. 2104 free on request

SPRAGUE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY

Main Offices: 527-531 West 34th Street, New York, N. Y.

Branch Offices:

Chicago
Atlanta

Philadelphia
San Francisco

Boston
St. Louis

Baltimore
Milwaukee

Pittsburg
Seattle

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

The evidence of a 400-line "Globetype" (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

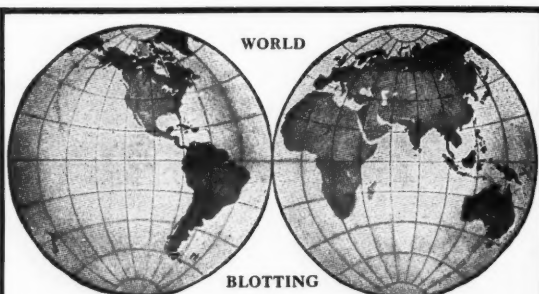
GLOBE ENGRAVING & COMPANY
ELECTROTYPE

701-721 South Dearborn Street,

CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes—but we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE."



New Ideas in Attractive Advertising

The printer should examine this big line of BLOTTING PAPERS.

The WORLD, HOLLYWOOD and RELIANCE suggest big advertising possibilities.

VIENNA MOIRE (in colors) and Plate Finish, the acme of art basis.

Our DIRECTOIRE, a novelty of exquisite patterns.

ALBEMARLE HALF-TONE BLOTTING

a new creation, having surface for half-tone or color process printing and lithographing. Made in white and five colors.

Samples of our entire line will be mailed upon request.

The Albemarle Paper Mfg. Co.
Makers of Blotting Richmond, Virginia

Edwards, Dunlop & Co., Ltd., Sydney and Brisbane, Sole Agents for Australia

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street
BROOKLYN, N. Y.

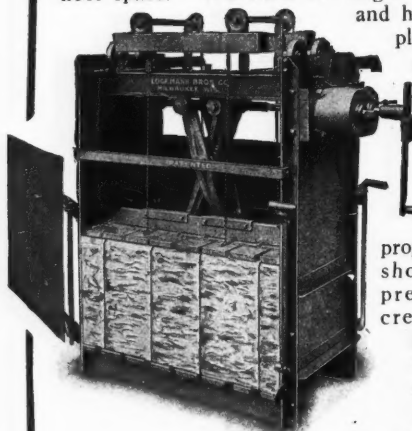


"HOOLE"
Paging
and
Numbering
Machine

Manufacturers of
**End Name, Numbering, Paging and
Bookbinders' Machinery and Finishing
Tools of all kinds.**

Only \$50 All Steel Baling Press

Produces 100 to 150 lb. bale. Only 21 x 25 inches floor space. We build the largest line of balers,



and have now completed a permanent, economical and money earning press worth twice the amount of any wooden baler built.

Every progressive printer should install a press, as it decreases fire-risk, improves sanitary conditions and brings a revenue for waste paper.

WRITE FOR DETAILS.

LOGEMANN BROTHERS CO.

290 Oregon Street

MILWAUKEE, WIS.

You Can Cut the Power Cost on Every Machine in Your Shop!

—by installing our small motors. No waste. No repair bills. No costly delays. You pay only for the actual power used. We have specialized on small motors— $\frac{1}{10}$ to 15 horse-power —for more than 16 years and have won a world-wide reputation for our "STANDARD" Motors because of their reliability and high efficiency.

**Robbins & Myers
STANDARD Motors**

Made especially for all kinds of printing machinery. We carry a big stock of motors for linotype machines, presses, paper cutters, staplers, etc., and can fill your rush orders with dispatch. Let us help you solve your power problems. The service of our experts is yours for the asking. Write Us.

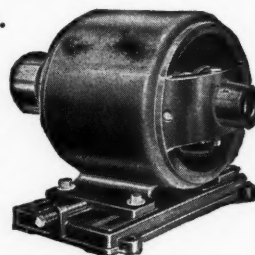
The Robbins & Myers Co.

Factory and General Offices:

1325 Lagonda Avenue
Springfield, Ohio

BRANCHES:

New York, 145 Chambers street; Chicago, 320 Monadnock block; Philadelphia, 1109 Arch street; Boston, 176 Federal street; Cleveland, 408 West Third street, N. W.; New Orleans, 312 Grondelet street; St. Louis, 1120 Pine street; Kansas City, 930 Wyandotte street.



Two Generations of Service

and Then Some

¶ On August 29, 1882, almost twenty-eight years ago, Marder, Luse & Co. sold an 8x12 Peerless Press to one of their good customers, and this press is to-day being replaced by another Peerless Press of the same size. We submit that our claims as to the durability of the Peerless Press are founded on facts.

Ask any of the principal dealers for catalogue giving further details. Carried in stock at most places



FOR SALE BY THE PRINCIPAL DEALERS IN THE UNITED STATES

PEERLESS PRINTING PRESS COMPANY THE CRANSTON WORKS

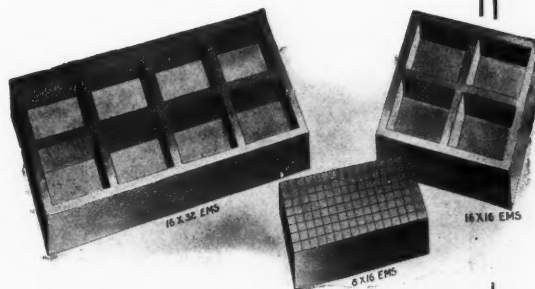
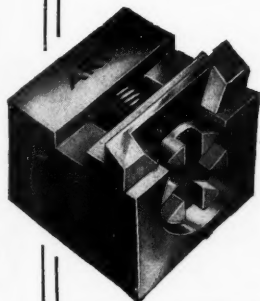
70 Jackson Street, Palmyra, N. Y., U. S. A.

Put to the Test

EXCLUSIVE time-saving and "quality-producing" features are the points upon which the Manz Engraving Co., of Chicago, decided in favor of the Expansion PLATE-MOUNTING SYSTEM. They say:

"We have put the EXPANSION SYSTEM to the severest possible test and take pleasure in stating that it has proven entirely satisfactory, and have no hesitancy in saying that it is all you claim for it."

Give us the opportunity to tell you all the interesting details about our method of mounting and registering color plates. Take the time to write us to-day. Your request will have our prompt attention.



CAST IRON SECTIONS

The bottom view of the two top sections show how weight is eliminated without sacrificing strength.

The Challenge Machinery Co.

Salesroom and Warehouse
124 So. Fifth Ave., Chicago

Grand Haven, Mich.



ATTENTION

is what you want as an advertiser when your catalog or announcement reaches your customer. Without attention your entire investment in printing is lost.

You can now obtain Imported Cover Papers in such attractive colors and interesting textures that they at once have the highest ATTENTION value. The use of these covers will add greatly to the efficiency of your advertising.

*Write for particulars
about Imported Covers and other
novelties in papers*

O. M. STEINMAN, *Importer*

96 BEEKMAN STREET, NEW YORK



A TRIAL ORDER WILL MAKE YOU A
PERMANENT USER OF

PRINTING AND LITHOGRAPHIC INKS

MANUFACTURED BY THE
Thalmann Printing Ink Co.
212 Olive Street, ST. LOUIS, MO.

DEPOTS

711 S. Dearborn Street.	CHICAGO, ILL.
400 Broadway	KANSAS CITY, MO.
535 Magazine Street	NEW ORLEANS, LA.
1509 Jackson Street	OMAHA, NEB.
222 North Second Street	NASHVILLE, TENN.
73 Union Avenue	MEMPHIS, TENN.



See that this label is on each ream.

One of the latest additions to our list of water-marked
"CARAVEL" QUALITIES is our

No. 585 TITANIC BOND

and it has already made its mark. You will profit by
examining this quality.

It is a good Bond Paper at a price that will enable
you to do big business.

We supply it in case lots of 500 lb. in stock sizes,
weights and colors. Special sizes and weights in quan-
tities of not less than 1,000 lb.

Write to us for sample book, stating your requirements.

PARSONS TRADING COMPANY
20 Vesey Street NEW YORK

London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F.,
Buenos Aires, Bombay, Cape Town.

Cable Address for all Offices—"PARTRACOM."

You Can Face Competition

if you will meet the "efficiency - condi-
tions" of your competitors.

The printer who captures the big,
profitable orders is the one who wisely is
equipped with special machinery for the
business. We design and build such ma-
chines. We make presses—all kinds, that

Will Complete the Job in One Operation

with highest speed, perfect work, and best
of all—our prices are easily within your
reach. Tell us the character of the big
special printing you are having trouble in
landing and we will put you on the track.

Meisel Press & Mfg. Co.

OFFICE:

944-948 Dorchester Avenue Boston, Mass.

Knowing the Actual Requirements

of to-day enables the buyer to install
improved machinery for the manu-
facture of

Printers' Roller Machinery

Our New System will interest you,
and, mark you—at the right prices.

Our machinery embraces improvements
on weak features of others—therefore,
the life and satisfactory service of Roller-
making Machinery depends upon how
built.

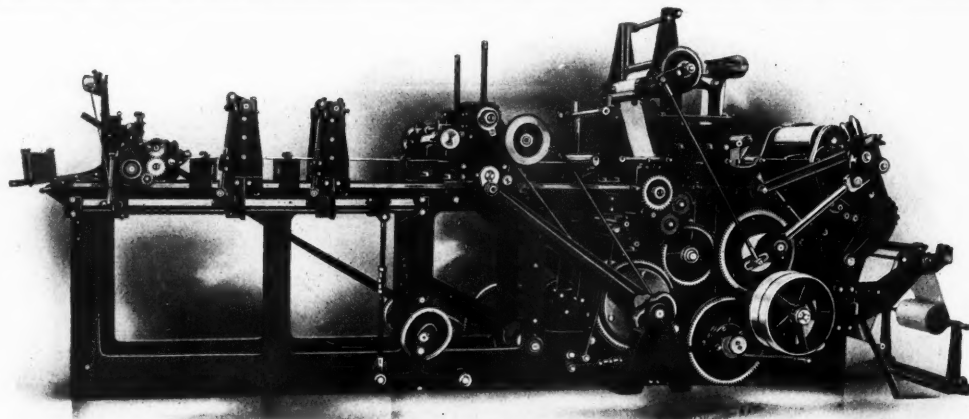
We also build and design special
machinery. We carry, ready for quick
shipment, repair parts for the Geo. P.
Gordon Presses.

Louis Kreiter & Company

313 South Clinton Street : Chicago, Ill.

"Kidder" Self-Feed Bed and Platen Presses

They Print from the Roll. They Print from Plates. They Print on One or Both Sides of the Paper in One to Four Colors



ONE OF OUR STANDARD STYLES

BUILT IN FOUR SIZES

WRITE FOR INFORMATION

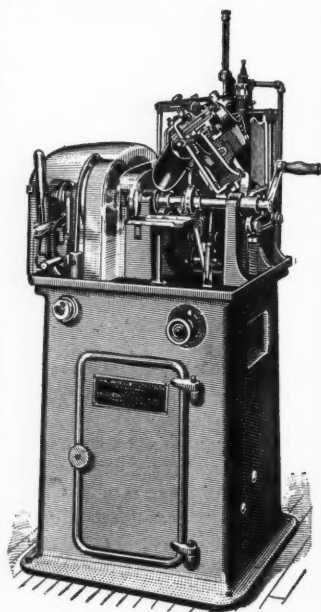
KIDDER PRESS COMPANY, *Main Office and Works:* **DOVER, N. H.**

NEW YORK OFFICE: 261 BROADWAY

CANADA: The J. L. Morrison Co., Toronto
GREAT BRITAIN: John Haddon & Co., London

GIBBS-BROWER Co., Agents

Thirty Thousand Pounds of Type



Nuernberger-Rettig Typecaster

For One Chicago Printery was cast by them on one **NUERNBERGER-RETTIG TYPE-CASTING MACHINE**. Most of the above was small sizes and was old foundry type recast.

What was it worth as old metal?

What is it worth as new usable type, equal to foundry quality?

WHY NOT RECAST YOUR DEAD TYPE INTO TYPE SPACES—QUADS—LOGOS—BORDERS
SIX TO FORTY-EIGHT POINT **SEND FOR SAMPLES**

COMPOSITE MATS CAN BE USED

Universal Automatic Type-Casting Machine Company

321-323 North Sheldon Street :: :: CHICAGO

The Miller Saw-Trimmer

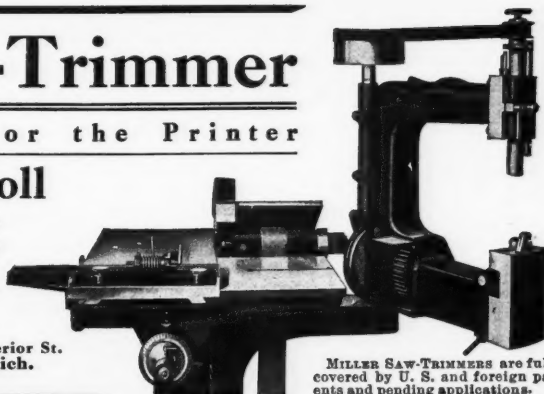
A Standardizing Machine for the Printer

Why "Pad" Your Pay-Roll

By taking two men's time to get a one-man result?
Try out this marvelous standardizing machine and keep the pay-roll "padding" in the bank.

Easy to operate. Easy to buy. Easy to pay for.
Freight paid anywhere in U. S. A.

Miller Saw-Trimmer Co., 815 East Superior St.
Alma, Mich.



MILLER SAW-TRIMMERS are fully covered by U. S. and foreign patents and pending applications.

The Robert Dick Mailer



Combines the three great essentials to the publisher: SPEED—SIMPLICITY—DURABILITY.

Read what one of the many users has to say:

Houston, Tex., Dec. 1, 1910.

Rev. Robert Dick Estate,

Buffalo, N. Y.

Gentlemen:—We take pleasure in advising that the Dick Mailers which have been in use here for a long time have given the best of satisfaction.

They are without doubt the best mailer manufactured.

THE HOUSTON CHRONICLE.

Wm. Holland.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

Stop The Leakage!

Let each press show its earning power. Don't guess at its output when you can be assured of an accurate count—meaning a saving of time and money.

GET A

Redington Counter

Model D for Gordon Presses

Model A for Cylinder Presses

PRICE \$5, U. S. A.

Address your dealer or write direct

F. B. REDINGTON CO.
CHICAGO



Buying a Folder Costs Enough

to suggest that the buyer be extra careful about the kind he purchases.

Your Binding Costs Reduced

Any printer using our Folder realizes the lowest possible cost of production. It is intended to solve "Bindery Troubles"—and it does.

The Cleveland Folding Machine

No Tapes, Knives, Cams or
Changeable Gears.

Has range from 19½ x 38 to 2 x 3 in parallel.

Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.

Also regular 4s, 8s and 16s, book folds, from sheets 19½ x 27 down to where the last fold is not less than 2 x 2 in.

Makes accordion—and a number of other—folds that can not be made on any other folder.

INSTALLED ON A THIRTY DAYS' TRIAL on an un-

conditional guarantee of absolute satisfaction.

Write for a complete set of sample folds



The Cleveland Folding Machine Company :: Cleveland, Ohio



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

\$15.50 a Week Increase in Wages

A Chicago hand compositor got tired of working for the then job scale of \$19.50.

Within the last four years he made the plunge and became a student at

The Inland Printer Technical School

Since that time his wages have risen steadily until now he is earning \$35 a week.

Not everybody can do so well. But any compositor can go part of the road this man has traveled. There will be more machines than ever. Make up your mind to catch on. This is the School that will show you how. It has the endorsement of the International Typographical Union.

Send Postal for Booklet "Machine Composition"
and learn all about the course and what the students say of it.
The Thompson Typewriter taught without extra charge.

Inland Printer Technical School

632 Sherman Street, Chicago, Ill.



This Insert was
PRINTED on the
Composing Room
Cylinder, without
make-ready.

REDUCE COMPOSING ROOM EXPENSE

A Proof Press that will proof a form 25x25 ½ inches — Produces work equal to a cylinder press — Feeds to grippers or sheets laid on form — Absolute register — Automatic inking, with vibrating distributor — Capacity over one thousand an hour.

Vandercook Composing Room Cylinder

A Proof Press that will materially increase the efficiency of all printing, publishing and newspaper plants. The best quality of work in the quickest time and with least expense of operation.

SAVES MONEY FOR Better work by proof readers. Make-ALL DEPARTMENTS. ready time on regular presses greatly reduced; you can make ready, with perfect register for color work, without stopping your running presses. Proof without make-ready or lock up. Defective material instantly detected.

IMPRESSION. There is no "give" to the machine under the heaviest impression. Large or small forms are proofed without change of tympan or adjustment. A single letter, alone and unsupported, can be inked and proofed without disturbing it, and with no more impression than on a large form.

REGISTER. Safety grippers prevent injury to forms by careless workmen. The gripper action is accurate and instantaneous. Halftones can be proofed twice on the same sheet and show absolute register. This is more accurate than is necessary for the average color job.

EFFICIENCY. Composing Room Cylinders installed for the Government Printing Office at Washington, and The Curtis Publishing Company at Philadelphia, have proved to be the best quality-producing, labor-saving and cost-reducing machines ever installed in these two largest printing establishments in the world.

OPERATION. Any one can produce a perfect proof on this Cylinder Proof Press. You don't need an experienced proofer to get good results. Proofs may be pulled immediately on the stock selected for the job. The inevitable "small, hurry-up" job may be printed at once on the Composing Room Cylinder, without lock-up.

SIMPLICITY. It is the simplest and most durable printing press ever constructed. The bed may be filled with various forms and all proofed at once. Sheets may be fed to grippers or laid on each form separately, as the inking device may be tripped instantly at will of operator.

SAMPLE PROOFS AND CIRCULARS ON REQUEST. ASK YOUR DEALER OR WRITE US DIRECT.

See this Press demonstrated at the International Cost Congress at Denver.

EASTERN SALES COMPANY MANUFACTURERS 1524 Peoples Gas Bldg., Chicago.

Set in Barnhart's Authors Roman



ROLLER SERIES—Designed especially for galley work. Furnished with or without Special Hand-operated Inking Device shown.

PRESS PROOFS IMMEDIATELY

You know what that means with *all presses busy*—besides *locking up* and *making ready*.

Clear, attractive proofs help wonderfully in *getting* and *keeping* customers.

The Rapid Working

VANDERCOOK PROOF PRESS

produces *cylinder press* proofs in a fraction of the time of any other method. *No heavy bed to move*—only the *easy running, curved platen*, held firmly down to its work by solid, true-running rollers. It can't give anything but a good proof, and a *boy* can operate it.

NO LOCK-UP - NO MAKE-READY

Simply slide the form onto the press—or proof in galley—ink, place stock and move the platen over the form. The result is a *perfect proof*, due to *heavy construction, hard tympan* and *accurate workmanship* of the VANDERCOOK.

A Time and Labor Saver that will pay for itself in a short time.

The Vandercook Proof Press was the *first* machine ever built to deliver "press proof immediately," without make-ready. It has *never* been equalled for *simplicity of construction, durability, rapidity* and ease of operation. Now in use in hundreds of leading plants. Proofs an *unsupported single letter* or a *full form* without change of tympan or adjustment.

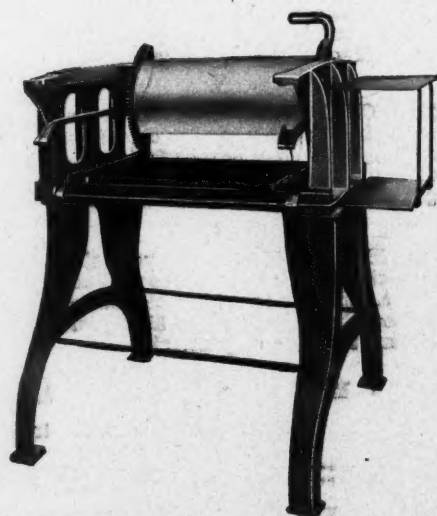
Send for sample proofs and descriptive circulars.

EASTERN SALES COMPANY

Manufacturers

1524 Peoples Gas Building,

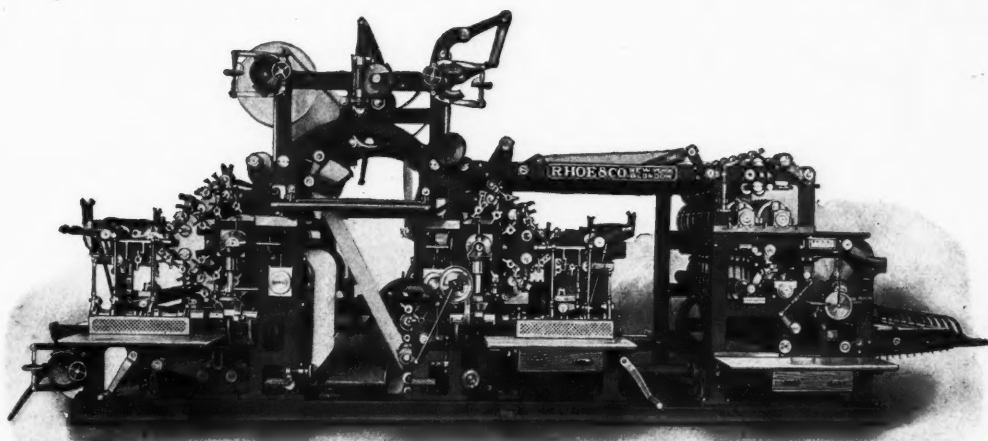
CHICAGO



HIGH SIDE-ARM SERIES—General job press, for use with hand brayer.

EVERYBODY'S MAGAZINE

Is printed by The Butterick Publishing Co. on three of these 96-page Hoe Rotary Presses, and a fourth machine of similar capacity, but for printing in two colors, has been ordered for the same publication



The Latest Development in **Rotary Web Perfecting Presses** *For Magazine and Periodical Printing*

THESE machines have the best Six-Roller Ink Distribution, Oil Offset Device, Improved Automatic Offset-Roll Mechanism, Shear-Cutting Devices, Movable Roller Carriages, and every desirable improvement up to date. Each has a capacity of

27,000 to 36,000 16-PAGE SIGNATURES PER HOUR
or 54,000 to 72,000 8-PAGE SIGNATURES PER HOUR

governed by the quality of the form, all folded to page size, cut open at the top, bottom and side, and delivered ready for the gathering machine.

These presses are capable of a high grade of printing, and will print and deliver separately six different signatures of 16 pages each, or six different signatures of 8 pages each in duplicate.

*Send us samples of your work and we will
show you how to produce it economically*

R. HOE & CO., 504-520 Grand St., New York, N. Y.

7 Water St.
Boston, Mass.

7 South Dearborn St.
Chicago, Ill.

109-112 Borough Road
London, S. E., Eng.

8 Rue de Chateaudun
Paris, France

**We are also making for The Butterick Publishing Co. two 64-page Rotary
Machines for Printing Fashion Sheets.**



Danish Ledger

WRITES WELL
RULES WELL
ERASES WELL

To those who desire a high-grade ledger at a moderate price, we recommend DANISH LEDGER. Send for new sample-book.

LIST OF AGENTS

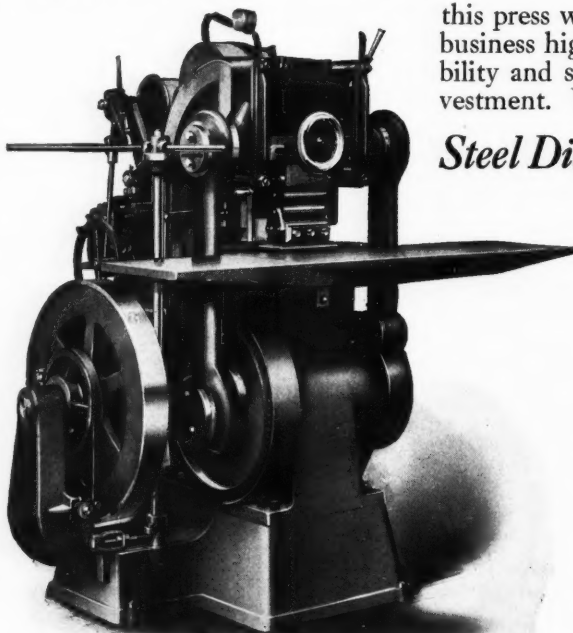
Miller & Wright Paper Co., New York city
Hudson Valley Paper Co., Albany, N. Y.
Wilkinson Bros. & Co., Philadelphia, Pa.
B. F. Bond Paper Co., Baltimore, Md., and
Washington, D. C.
Tileston & Livermore Co., Boston, Mass.
R. H. Thompson Co., Buffalo, N. Y.
Donaldson Paper Co., Harrisburg, Pa.
Chope Stevens Paper Co., Detroit, Mich.
Crescent Paper Co., Indianapolis, Ind.
O. W. Bradley Paper Co., St. Louis, Mo.

MANUFACTURED BY

B. D. RISING PAPER CO.

HOUSATONIC, BERKSHIRE COUNTY,
MASSACHUSETTS.

Regardless of the Size of Your Business



this press will quickly pay for itself and build up a business highly profitable to the printer. Its durability and sound construction insure a lasting investment. You should investigate the merits of this

Steel Die and Plate Stamping Press

The mechanical principles and construction are absolutely correct, nothing skipped or overlooked—the main object being to create a thoroughly dependable press. Speed, accuracy and character of its output are features worth investigating.

It inks, wipes, polishes and prints at one operation from a die or plate, 5 x 9 inches, at a speed of 1,500 impressions per hour. We emboss center of a sheet 18 x 27 inches.

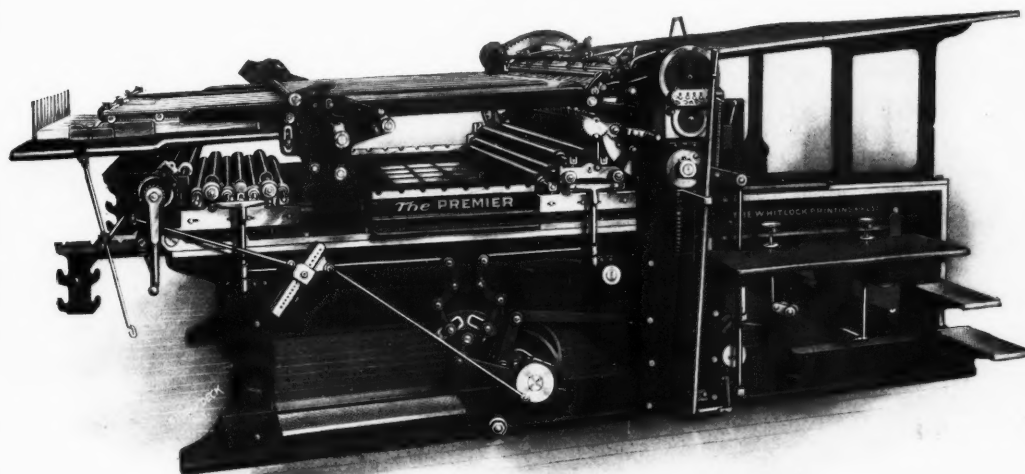
*Write for full particulars, prices, terms, etc.
We manufacture two smaller sizes of press.
Also hand-stamping and copperplate presses.*

The Modern Machine Company

Belleville, Illinois



SAID a pressroom superintendent to one of our representatives recently: "I have critically compared every part of your Premier with the same parts on the other popular Two-Revolution presses; I have compared the devices made up of these parts; I have compared the way these devices perform their functions; and I have noted the results obtained—in speed, smoothness of running, register, impression, convenience of operation and evidence of durability. *The PREMIER excels in every way any and all other Two-Revolution presses*, and if it gets just a little of the appreciation it deserves, you will have to build addition after addition to your shops to accommodate your orders." Our advertisements in *The Inland Printer* of the past few months show some of the comparisons made by the gentleman whom we quote.



The PREMIER

Is the Best of All the Two-Revolution Presses

LET US TELL YOU ABOUT IT

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPE FOUNDERS CO.
Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.
Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St.
Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row.
London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.
Sydney, N. S. W.—Messrs. PARSONS & WHITMORE, Challis House, Martin Place.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

Your Opportunity Now

WHY STICK to the mechanical end of the business when the education of the business end of the business is open to you?

AS A SUPERINTENDENT OR FOREMAN, you reach the end and a standing salary.

AS AN ESTIMATOR, you can command a salary and become absolutely indispensable to your firm.

LEARN ESTIMATING BY MAIL

THERE are thousands of firms looking for competent estimators.

ORGANIZATIONS in every part of the country are trying to find men to supply the demand.

ANY fairly intelligent employee of a printing house can school himself in the art of estimating with our Simplified Method by mail.

SOLD on the Installment Plan, \$10.00 down, \$5.00 per month for three months following—\$25.00 entire cost. Twelve lessons in six months. Key sheet and general information on costs, etc.

YOU do not neglect your work while completing your course.

SUBSCRIBE NOW

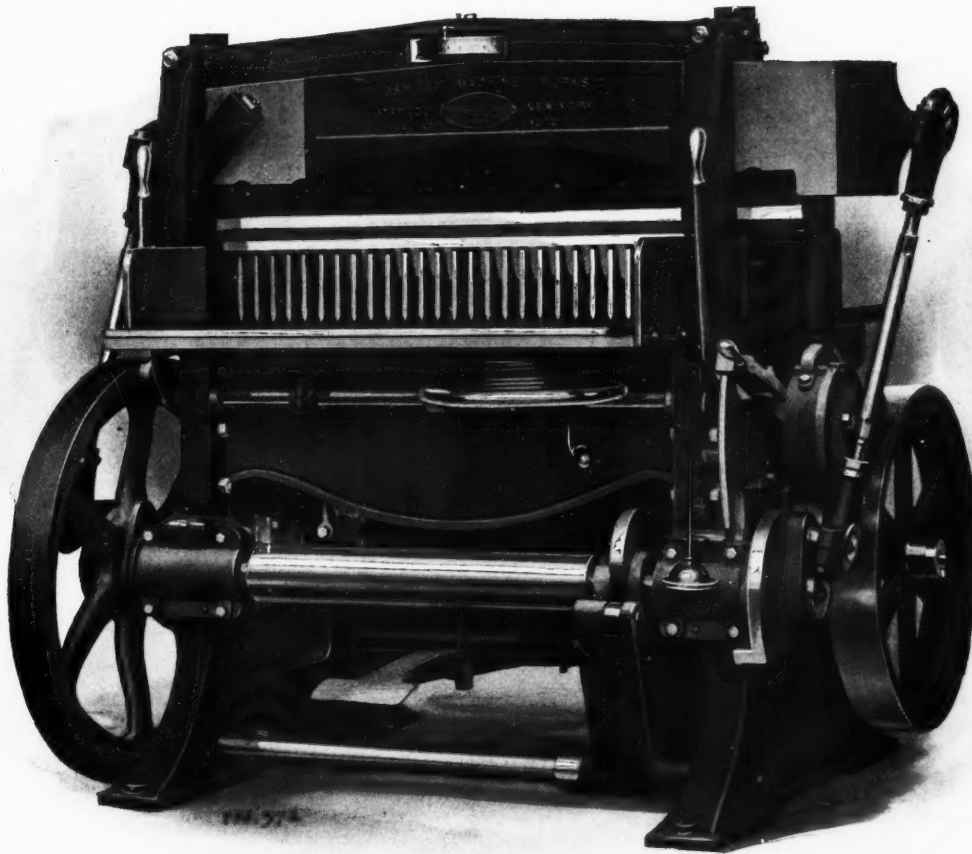
THE MASTER PRINTER PUBLISHING CO.

1001 Chestnut Street

PHILADELPHIA, PA.

Department 11

OSWEGO CUTTING MACHINES



THE BROWN & CARVER AUTO TRIPLES PRODUCTION

And cuts work as accurately as the reliable BROWN & CARVER Hand Clamp Cutter. It has the new double-shear motion

This pictures only one of the *ninety* sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, N. Y.

CUTTING MACHINES EXCLUSIVELY

The Hard-to-Suit Printer



Will experience—once for all—complete
satisfaction when once using

JAENECKE'S PRINTING INKS

Known the world over as a reliable product. The works in Newark are celebrated for the skill used in the laboratory, the care exercised in the purchase and preparation of the raw materials, and for the judgment and conscientious effort put into the making of the finished product.

ASK FOR OUR SPECIMEN-BOOK

Main Office and Works—NEWARK, N. J.

THE JAENECKE PRINTING INK CO.

CHICAGO OFFICE: New Number, 531 S. Dearborn Street

Old Number, 351 Dearborn Street

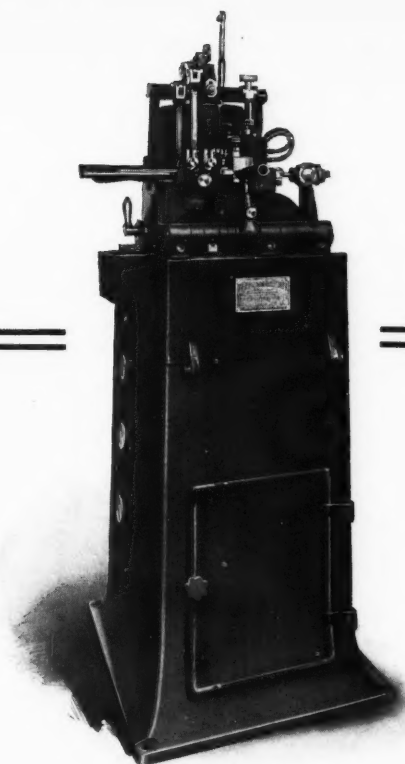
NEW YORK

PHILADELPHIA

ST. LOUIS

DETROIT

PITTSBURG



The Printer's Typefoundry

WITH a Thompson Typecaster in your plant you are independent of typefoundries. Makes all sizes, from 5 to 48 point, from Linotype, Compositype and Special Electrotpe Matrices, borders, low quads and spaces—hair spaces or 3-em quads. The only machine which can use Linotype Matrices

Entire Equipment Costs Only Fifteen Hundred Dollars

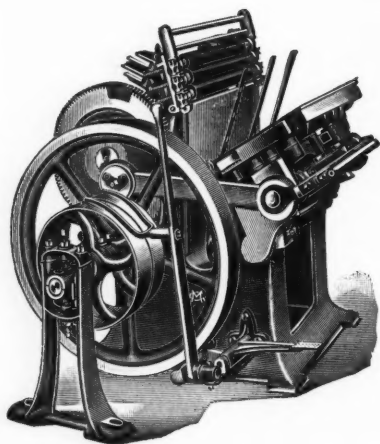
Write for Matrix Catalogue and Trial Proposition

Thompson Type Machine Company

624-632 South Sherman Street, Chicago

Set in Cheltenham Series, made by the Thompson Typecaster

The Distinguishing Features



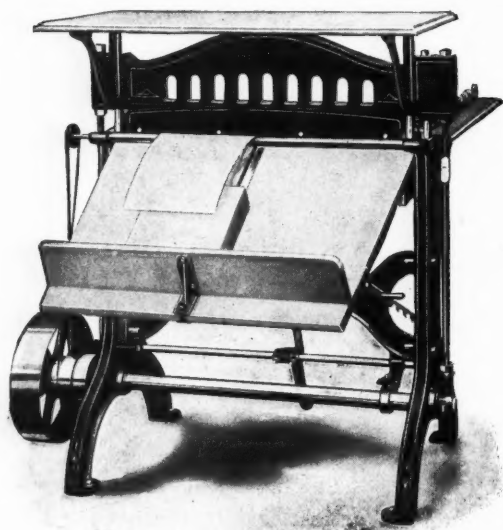
of our presses are *efficiency* and *durability*. Printers can best determine the true character and serviceable qualifications of our presses when they have carefully examined and impartially compared other printing presses in competition with ours. You can better estimate merit by such caution. Cost of production is an important item to the printer—therefore study closely all features.

The Improved Universal Press

was designed to give to the printer the fullest measure of satisfaction, and its purpose has been recognized and fully accomplished. Is specially adapted to high-class work—such as half-tone, four-color work, embossing, cutting and creasing.

The National Machine Co., Manufacturers, Hartford, Connecticut

Sole Canadian Agents—MILLER & RICHARD, Toronto and Winnipeg



TATUM 28-INCH POWER PERFORATOR (Rear View)



TATUM PERFORATORS

THE SPEEDIEST
STIFFEST
HEAVIEST
CLEANEST
LONGEST LIFE
CHEAPEST
BEST

FOOT-BELT OR DIRECT-CONNECTED MOTOR DRIVE

THE SAM'L C. TATUM CO.

Main Office and Factory:
3310 Colerain Ave., CINCINNATI, OHIO

WRITE FOR CATALOGUE A

New York Office: 180 Fulton Street

Largest Order for Offset Presses Ever Placed!

THE Huebner-Bleistein Patents Co., of Buffalo, N. Y., have recently placed a single order, for their new plant, for

Eight (8) Scott Offset Presses

all of them No. 4 size—38 x 52" with 6 ink and 2 water form rollers. This order was placed with us after a most thorough investigation of every make of Offset Press built and after trying one of other manufacture.

In addition to the above, which is the most important and largest single order for Offset Presses ever given out, we sold the following Lithographic Presses during the month of May:

Messrs. Stone, Ltd., Toronto, Canada	1 No. 4 6-roller offset press
American Bank Note Co., New York	2 flat-bed lithos.
American Bank Note Co., Ottawa, Ont.	1 flat-bed litho.
Messrs. A. Hoen & Co., Richmond, Va.	1 single-color rotary litho.
Messrs. A. Hoen & Co., Richmond, Va.	1 two-color rotary litho.
Decalcomania Co. of Canada, Toronto, Ont.	2 flat-bed lithos.
Northwestern Litho. Co., Milwaukee, Wis.	1 offset press
Mr. Chas. B. Reynolds, Brooklyn, N. Y.	1 flat-bed litho.
Mr. John F. Scherber, Boston, Mass.	1 offset press
Dorsey Printing Co., Dallas, Tex.	1 flat-bed litho.
Messrs. A. Hoen & Co., Richmond, Va.	2 No. 4 6-roller offset presses

The above, together with the Huebner-Bleistein order, make a total of

TWENTY-TWO (22) SCOTT LITHOGRAPHIC PRESSES

"The SCOTT Is Best—Forget the Rest"

For catalogues, prices and full particulars, address

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY

NEW YORK, 41 Park Row

CHICAGO, Monadnock Block

ENGRAVING
DEPARTMENT

The
**HENRY O.
SHEPARD CO.**

FORMERLY THE INLAND-WALTON ENGRAVING CO.

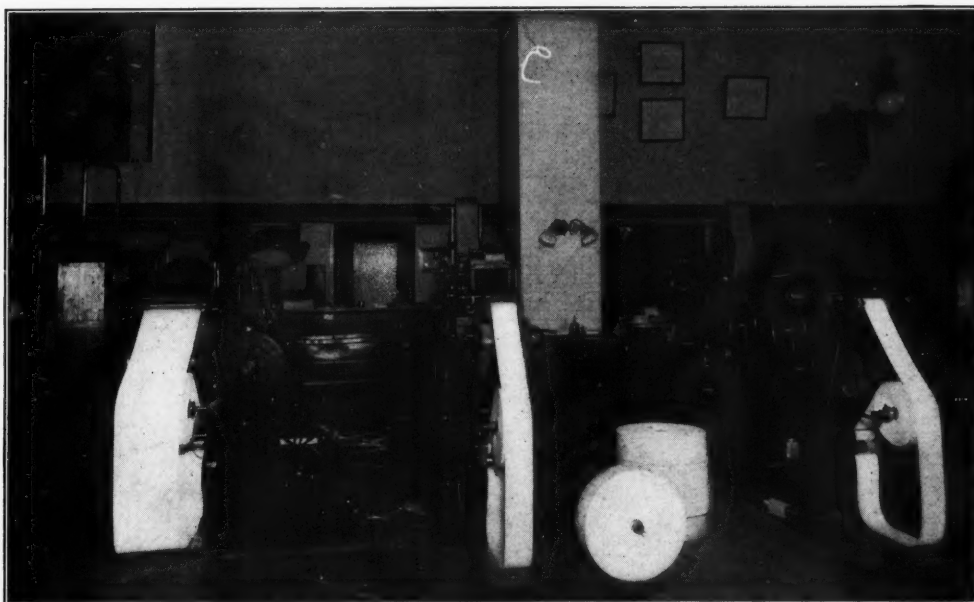
DESIGNERS
ENGRAVERS
ELECTROTYPERS

632 SHERMAN ST.
CHICAGO ILL.

VISITING PRINTERS

When in New York Inspect
These Presses

Three New Era Presses in One Plant

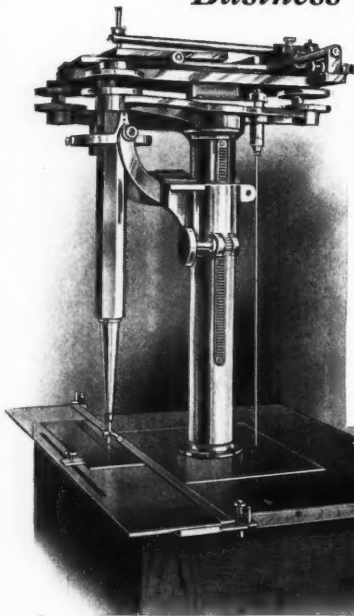


These presses are ideal for labels, tickets of all kinds, loose-leaf forms, index cards, or any form requiring a number of colors; also punching, cutting and slitting to any size or shape, or rewinding when desired. Prints from flat plates, with the speed of a rotary. Suitable for long or short runs.

THE REGINA CO.
HENRY DROUET, *Sales Agent*

217 Marbridge Building
47 W. 34th STREET, NEW YORK

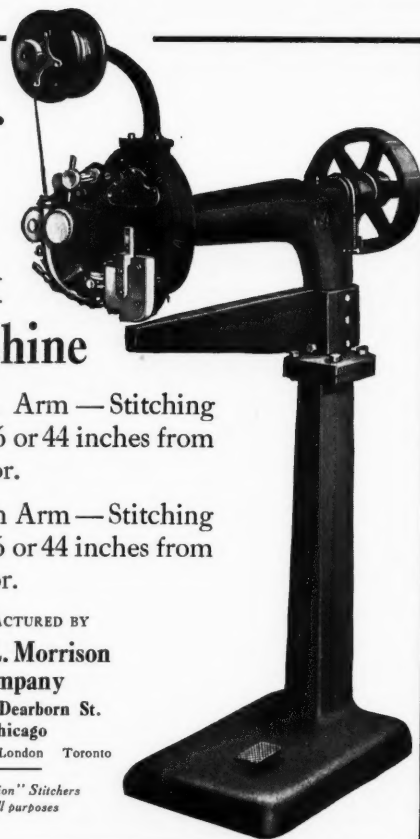
You Can Build Up a Profitable Business



by installing this new engraving machine. It is made for the production of high-class commercial and social stationery, plate work, built to fill the requirements of the present-day demands of the engraver and printer. Our plan of installation is inexpensive and worth your investigation. Write now and arrange to get your plant equipped for the early fall business.

Engravers' and Printers' Machinery Co., Inc.
108 Fulton Street, New York City, N. Y.

No. 4 Box Machine



12-inch Arm — Stitching point 36 or 44 inches from the floor.

20-inch Arm — Stitching point 36 or 44 inches from the floor.

MANUFACTURED BY
The J. L. Morrison Company
534 So. Dearborn St.
Chicago
New York London Toronto

"Perfection" Stitchers
for all purposes

Really Cheap Ink

Is only the ink that gives perfect satisfaction. Ink that satisfies the artistic mind and *saves its own cost* by its perfect working qualities is the cheapest ink regardless of its price per pound.

The beautiful catalogue of B. Altmann & Co., the leading New York Fifth Avenue Dry Goods House, was printed on D & C highly glazed enamel paper without slip-sheeting with

HUBER'S CLASSIC HALFTONE BLACK

THE RESULTS

*Perfect Printing :: Perfect Halftones :: Perfect Solids
No Peeling :: No Offsetting*

The Ink Not Needing Slip-sheeting
SAVED ITS OWN COST

J. M. HUBER 350 DEARBORN ST. CHICAGO

JOHN MIEHLE, JR., MANAGER

New York Boston Philadelphia St. Louis



There Is But One Process

—that process, the ability to execute quick and satisfactory Electrotyping.

Our entire plant is fully equipped with new and modern machinery

and it goes without saying that our facilities, in the hands of *expert workmen*, enable us to handle your work with absolute satisfaction. 'Phone Franklin 2264. We will call for your business.

American Electrotpe Co.
24-30 South Clinton St.
Chicago

To Fully Appreciate Quality

the user of catalog cover-stock must examine our attractive line of samples to appreciate the vast difference "to the good" found in our product

CORDOVA SUPER COVER

must be *examined* and *impartially judged* alongside of other good catalog covers to prove to the user its unusual excellency.

It has the looked-for lasting service and protection to catalogs, booklets, or large directories. Samples will prove our *quality* claims. Why not look them over?

Detroit Sulphite Pulp & Paper Co., Makers of Papers of Strength, Detroit, Michigan



Its Efficiency Proven

Selecting the right power is important. Printers using Peerless motors realize satisfactory service—an investment in motor power worth while.

Peerless Motors

with their proven record solve printers' troubles.



The exacting service required of a Motor by the printers, calls for the **PEERLESS**.

It is built for full-day, *Every-day Service* and gives it. Motors made for all Printing Machinery.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 528 McCormick Bldg. NEW YORK, 43 West 27th Street
And All Principal Cities

Run Advertisements That Stand Out

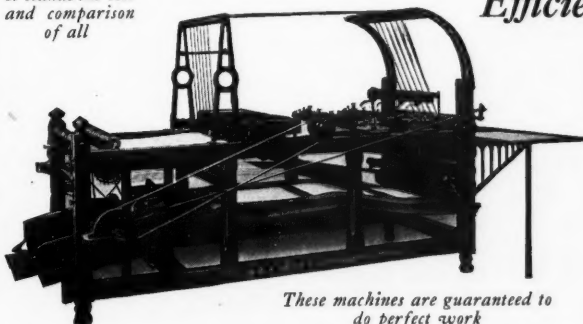
These are the advertisements that grip the reader's attention—that more than return to you the few extra cents invested **in the best printing plates**. For you can't make good impressions by running the cheaper grades of plates—they either print up gray or are blurry and hard to read.

Adver-types "print up" Ask any advertiser

We absolutely guarantee that every one of our Kiln-Dried Cherry Base and Interchangeable Top **Adver-types** will print clear and sharp in any magazine or newspaper. Let us tell you about our advertising plate service—how we can handle 60,000 column inches of plate matter daily.

Advertisers' Electrotyping Co.
501 to 509 Plymouth Place Chicago, Ill.

It stands the test
and comparison
of all



These machines are guaranteed to
do perfect work

Efficiency, Durability and Quality

are the essentials of a satisfactory ruling machine, and these characteristics stand out boldly in the Dewey Ruling Machine. Its mechanical principle and construction embody all the up-to-the-minute improvements. Built for service and at the right price. One of the main features—the slack of cloth always at bottom, making top perfectly tight. Any user of any pen machine can add this improvement at little cost.

Before you buy, do yourself justice by investigating the reliable Dewey Ruling Machine.

Manufactured since 1863, but with improvements since 1910

WRITE FOR CATALOGUE

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.



Send for Booklet

HERE IS CONVENIENCE AND FIRE PROTECTION FOR YOUR PRINTING PLANT

The Justrite Oily Waste Can

OPEN WITH THE FOOT

A convenience that makes it easier to throw oily waste in the can than to stick it under a bench—that keeps your plant clean and orderly and cultivates neatness among your employees.

An effective fire protection that keeps all the dangerous oily-soaked waste in non-leaking cans under tight-closing lids, thus reducing the danger of spontaneous combustion and stray matches.

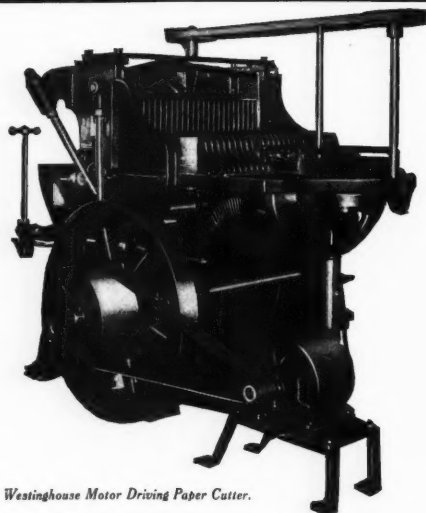
Absolutely no desire on part of workmen to block cover open. No springs to get out of order. Always closed when not in use.

Each can bears the official label of the National Board of Fire Underwriters, which insures you protection against the so-called approved inferior waste cans.

For Sale by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

The Justrite Mfg. Co., 332 S. Clinton Street, CHICAGO

CANADIAN AGENTS: MILLER & RICHARD, Winnipeg and Toronto
GEO. M. STEWART, Montreal



Westinghouse Motor Driving Paper Cutter.

Get satisfaction by driving
your machines with—

Westinghouse Motors

We give the same attention in equipping the
smallest printing plant as we give the largest.

Westinghouse Electric & Mfg. Company

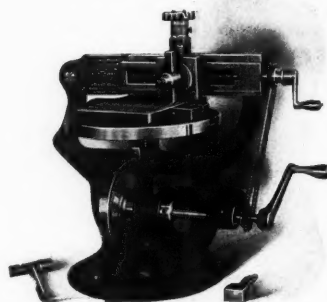
Sales offices in all large cities

East Pittsburg, Pa.

This Time-Saver

will pay for itself in less time than you are now
burning up making up your mind whether it's a
good thing or not.

Rotary Hand Planer



For wood or metal base; cuts up to 10 inches square.
The work rotates; cross-feed tool.
A perfect cut gives easy make-ready.
Features not contained in high-priced planers.

SHIPPED ON THIRTY DAYS' TRIAL

Manufactured and for sale by

National Printing Machinery Co., Inc.

Athol, Mass., U. S. A.

Formerly National Perforating Machinery Co., of Kansas City, Mo.



If its ENGRAVED or EMBOSSED
"WE DO IT"

TELEPHONES RANDOLPH 805-806

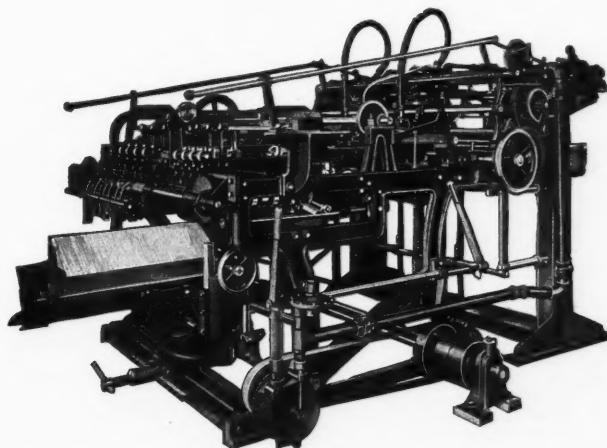


WEDDING INVITATIONS · BOOK PLATES
MONOGRAM STATIONERY · CARDS · MENUS
DANCE PROGRAMS · CLUB INVITATIONS
BUSINESS STATIONERY · ETC.

WM. FREUND & SONS

STEEL AND COPPER PLATE
ENGRAVERS AND PRINTERS
STEEL DIE EMBOSERS
16 TO 20 E. RANDOLPH ST., CHICAGO

THE CHAMBERS Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35x48 to 14x21 inches.

THE PRICE IS IN THE MACHINE.

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office : : : : : 524 West Jackson Boulevard

Close Figuring Lands the Job!

Quick handling at the total elimination of power waste makes it profitable! You get every ounce of power you pay for, when and where you want it, if the motors that run your presses are

RICHMOND 2 and 3 PHASE MOTORS

1/2 to 100 H. P.

Send to nearest branch for catalog, bulletin or other information and learn how we can cut down your operating expenses!



Richmond Electric Co.
RICHMOND, VA.



145 Chambers Street - - - New York City
176 Federal Street - - - Boston, Mass.
322 Monadnock Block, - - - Chicago, Ill.
1011 Chestnut Street, Room 626, Philadelphia, Pa.
1120 Pine Street, - - - St. Louis, Mo.
148 McGill Street - - - Montreal, Canada

Eagle Printing Ink Co.

24 Cliff Street :: New York

Manufacturers of the Eagle Brand Two-Color, Three-Color and Quad Inks for Wet Printing. Inks that retain their Full Color Value when printed on Multicolor presses.



Western Branch :
705 S. Dearborn Street, Chicago.

Factory :
Jersey City, N. J.



A Quality That Leaves Nothing to Be Desired

For Your Fall Catalogue Business

— It is important that you should get in touch with the best paper—not only the *new*, but the kind certain to please your customers.

It is not so much what we *say* about “VELVO-ENAMEL,” it is what we can *show* and *prove*—and specimens of the actual stock do the work.

Now is the best time to settle plans for your Fall catalogue, booklet or high-class printing. Let us submit samples or send to your place of business a special representative.

We carry the largest stock of Enamel Book, S. & S. C., and Machine Finish Book Paper in Chicago, ready for quick delivery, in case lots or more, in standard sizes and weights.



West Virginia Pulp & Paper Co.

(Incorporated)

General Offices: 200 Fifth Avenue, New York

Western Sales Office: Printers' Building, Sherman and Polk Sts., Chicago

Mills at Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N. Y.; Williamsburg, Pa.

Cable Address: “Pulpmont, New York.” A. I. and A. B. C. Codes Used.

IN ONE NEW YORK
PLANT THERE ARE

55

FLAT BED PRESSES
—ALL OF THEM ARE



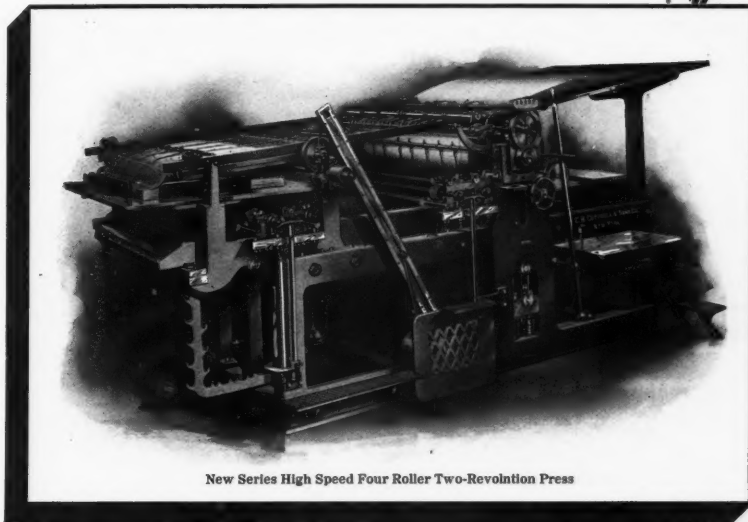
Cottrell Presses

Distribution

50%

Better than
Others

They run on the highest grade of magazine work where the forms are heavy, the runs long, and the time for actual running the shortest. This is work which demands not only a correct design for the machine but the working parts must also be made of the best material by the highest grade labor. The average age for these presses is a little over twelve years, a period which in itself proves that the performance is the general average for Cottrell Presses. These presses are in the Charles Schweinler Press. Notice their imprint on the back cover of many of the best magazines—all covers and color inserts being printed on Two-Revolution Cottrell Presses. Send for four-color booklet and get posted on what the New Series Cottrell is and what it is doing.



New Series High Speed Four Roller Two-Revolution Press

C. B. COTTRELL & SONS CO.

25 Madison Square North
New York

MANUFACTURERS
Works: Westerly, R. I.

279 Dearborn Street
Chicago

KEYSTONE TYPE FOUNDRY

GENERAL SELLING AGENTS

Philadelphia

New York

Chicago

Detroit

Atlanta

San Francisco

Set in Keystone's Paul Revere Series—large figures Caslon Bold. 20th Century Initial Series 2. 12 Point Border No. 265. Printed on a No. 5 Cottrell

WATCH THESE INSERTS FOR EXAMPLES OF GOOD TYPOGRAPHY

PAUL REVERE SERIES

Registered in England. Rd 541175

6 Point Font \$2 00

24 A \$0 95 48 a \$1 05

PAUL REVERE, PATRIOT OF SOCIAL DISTINCTION
In the early days his was the ready arm to execute the will of Hancock, Adams and Warren, and as a Leader was often their guide to the temper and resources of the body politic

8 Point Font \$2 25

22 A \$1 10 42 a \$1 15

ART OF DESIGNING AND EMBELLISING
His rare abilities in the latter led him to practice copperplate engraving, and through this channel his influence on Political life first began to tell

9 Point Font \$2 50

22 A \$1 25 44 a \$1 25

MARKED ABILITY SHOWN IN WORK
His early plates were crude in detail though very expressive and forceful in composition

10 Point Font \$2 50

19 A \$1 20 40 a \$1 30

ORGANIZE THE SONS OF LIBERTY
Revere became a prominent figure in this movement and executed important affairs

12 Point Font \$2 75

17 A \$1 30 35 a \$1 45

TRUSTED AS A MESSENGER
He was often the bearer of Letters of Importance from Massachusetts

14 Point Font \$3 00

14 A \$1 45 29 a \$1 55

SHIPS LADEN WITH TEA
Revere among men appointed to keep watch during the night

16 Point Font \$3 00

12 A \$1 40 25 a \$1 60

THE UNLOADED SHIP
A Band of Disguised Men

18 Point Font \$3 25

10 A \$1 60 21 a \$1 65

HIGHLY ESTEEMED
Popular among Friends

20 Point Font \$3 25

8 A \$1 60 16 a \$1 65

ZEALOUS LEADER
A Man for the Times

24 Point Font \$3 50

6 A \$1 75 12 a \$1 75

CLOSE BOSTON HARBOR
Result of their Rebellious Act

30 Point Font \$4 25

5 A \$1 95 11 a \$2 30

OTHER LAWS MADE
Liberties were Restricted

36 Point Font \$5 00

4 A \$2 55 8 a \$2 45

MARTIAL SPIRIT
Enroll Minute Men

48 Point Font \$7 50

4 A \$4 05 7 a \$3 45

HOPE STIRS
Eager Patriots

60 Point Font \$9 25

3 A \$5 35 5 a \$3 90

GENERAL

72 Point Font \$11 00

3 A \$6 90 4 a \$4 10

Enthused

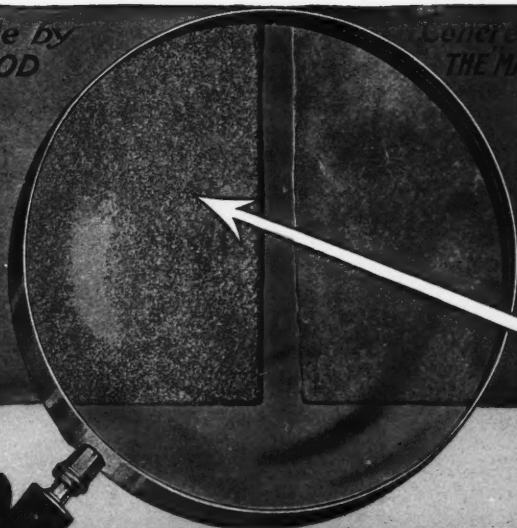
PHILADELPHIA
NEW YORK
CHICAGO

KEYSTONE TYPE FOUNDRY

DETROIT
ATLANTA
SAN FRANCISCO

Concrete floors made by
THE ORDINARY METHOD

Concrete floors made by
THE MASTER BUILDERS METHOD



Are You Satisfied With Dusty and Uneven Concrete Floors?

Mr. Printer, it's dangerous to use ordinary concrete floors. There is dust constantly arising from the surface, which means ruination to your machinery, paper and ink.

Are You Going to Erect Your Own Building? Are You Contemplating New Floors in Your Present Location?

The Master Builders Method is worth your investigation, because it makes Concrete Floors as hard as flint.

Ordinary Concrete Floors are porous — hence they dust and wear badly.

The Master Builders Method will make Concrete Floors that are dense, eliminating dust, grit, and withstanding an endless amount of heavy wear trucking, the weight of presses, etc.

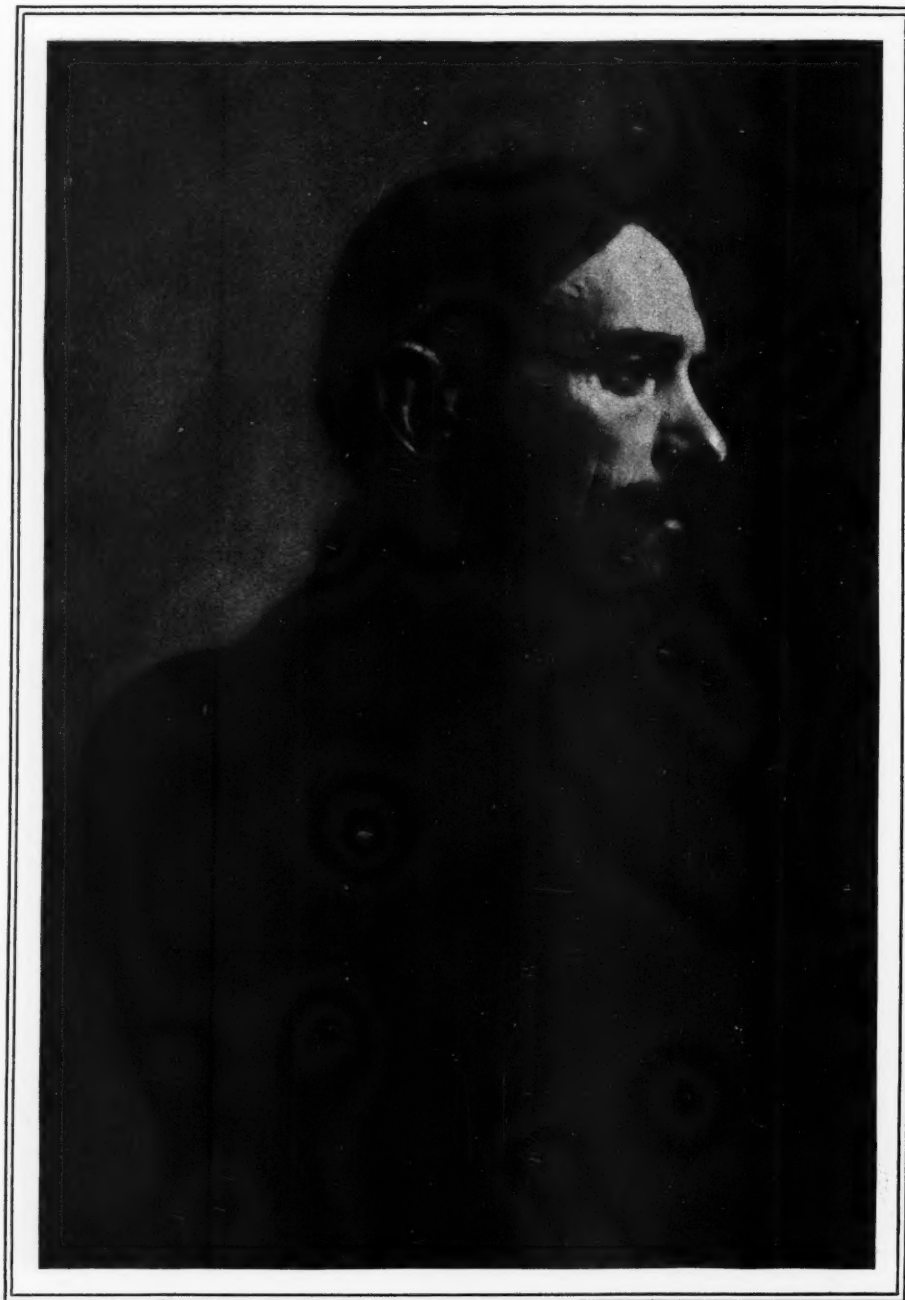
By *The Master Builders Method* you can also repair your old Concrete Floors — making them as good as new.

Let us explain more fully why you should use *The Master Builders Method* for laying Concrete Floors.

THE MASTER BUILDERS COMPANY

Cleveland, Ohio





John H. Vanderbilt

From a photograph by L. B. Christopher.

Engraved and printed by The Henry O. Shepard Company,
624-632 Sherman street, Chicago.

The Inland Printer



Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLVII. No. 5.

AUGUST, 1911.

TERMS { \$3.00 per year, in advance.
Foreign, \$3.85 per year.
Canada, \$3.60 per year.

JOHN H. VANDERPOEL AND HIS WORK.

BY THOMAS WOOD STEVENS.



It is fitting, now that John H. Vanderpoel is gone, that some appreciation of his services to American art be expressed. The cause which he served was very dear to him, and his labors in it were tireless and constant. But it is not readily possible to cast up his account, as in the case of many painters whose can-

vases we have only to recall or of many authors whose books we have only to enumerate. Mr. Vanderpoel's services were of a pervasive and lasting character, and his is a constantly growing influence whose complete result must be many years in the future. The work of a great teacher does not die while his pupils live to fulfil his hopes.

The growth of the need for a native art in America has been unprecedentedly rapid. Hundreds of young men and women have poured into the schools, and the schools themselves have necessarily arisen without traditions rooted in the soil. The art of the future could not rest wholly upon European training without losing touch with the need which called it into being. A grave responsibility rests upon the teachers who have guided this great movement; if this responsibility shall be wisely met, with due regard to the future that must come of it, these teachers will prove themselves worthy of a high place in the making of a national art.

While many young artists are trying their wings, and the swift transition from pure utilita-

rianism to a highly conscious artistic activity is going on, we must expect the individualistic nature of the artist to assert itself. Each will play his own game—each will express his own credo. The painting of new pictures is a great thing—not the knowing of the old secrets whereby great pictures are painted. Everywhere the urge and the temptation to accomplish and express, to bring out whatever may be in him in his own way, assail the young artist. And while everybody is splashing at the canvas with vigor—perhaps even with inspiration—somebody must take time to develop the immutable elements of good art—the elements of fine vision and craftsmanship. While we are all painting figures, one way or another, somebody must pause to gain and give out some sure knowledge of how figures should be painted.

We can not be utterly egoistic, or the need for a native art ends in chaos. Some men must place great powers at the service of the cause, and must stifle their desires to paint, and accomplish, and grow famous.

This was the course which Mr. Vanderpoel took. He painted little on his own account. He never, perhaps, extended his individual powers as an artist to the utmost. He sat down among the young men, and gave over to them his ripe learning in the laborious and essential province of figure drawing. He became a specialist, consciously or unconsciously, that others might build upon the depth of his foundations.

We never had from him a word or a look of discontent that this was so. He never demanded

gratitude of his students, and only smiled when they went out and set up new and different standards, or followed other and less exacting masters. I do not think these things failed to wound him, but he never showed it. Still, with all the hundreds of faithful men and women standing high and still advancing in every art center of the country, he could afford to smile at the occasional one who suddenly found himself greater than his master, and who was dazzled a bit by the eminence of his own conceit, and I believe that Mr. Vanderpoel

number of illustrators, designers, mural decorators and workers in the minor arts who have taken from him a sounder and more scrupulous standard of drawing.

It is difficult, in writing of his work, to be silent about his quiet, gracious personality. But of all those who have studied under him, from the painters now in the height of their powers and success to the mistaken ones who could never translate the impulse into the act of art, and who have gone back to the farms and towns—fail-



IN HIS NAME.

From a painting by John H. Vanderpoel.

realized soberly, what most of us are now brought by the shock and sorrow of his loss dimly to understand, how great was the responsibility of his work, and how much he, as a teacher at a critical period, was contributing to the future of our art.

In every exhibition we meet with the works of many of his pupils. I have noted, in the case of an important Eastern exhibition, as high a proportion as one in five of the contributing artists owing their early training to him; and in a Western exhibition, now that so many of his younger pupils have "arrived," the proportion would be still higher. But it is not only among painters that we find them. One can only guess at the

ures—not one can forget him. The still voice, the carefully chosen word, the humorous upward glance, the intent profile while he studied the model, and the slender, marvelously skilled hands sweeping in the essential facts of the figure—these can not be forgotten. And his lectures, with the exposition in words often too full and abstract to be grasped (for there is nothing more difficult to describe than physical form), but all made clear again by the confident, synthetic, masterly drawing; how many thousands of us gratefully remember him as he explained away our difficulties with the charcoal. Then it seemed as though all the knowledge of the artist were incarnate in

him — fluent, patient, and devoted to the discipline of each one among us. I remember Howard Pyle's comment on one of those lectures: "Remarkable, sir, remarkable. My only complaint is that you can't make your students draw like that — but I suppose that's beyond reason."

standard of accomplishment, and the wonderful way he had of setting men hopefully to compass what he desired them to know — these are personal memories which shall be lasting influences in our art. In the large sum of his achievement, as we see it, his book, his paintings, his beautiful



IN HOLLAND.

From a painting by John H. Vanderpoel.

Fortunately, the lectures, so far as the fact and knowledge of them is concerned, are embodied in his book, and future students will in that be able to share something of the character of his teaching. But the book, completely and carefully as it embodies the ideas of Mr. Vanderpoel's teaching, is only a book; while to those who worked under him the intimate, kindly encouragement, the strict

pencil drawings, and his mural paintings — all are but manifestations of a singularly vital personality which expressed itself most fully in his instruction. He was a very great teacher, and his loss leaves in his student world a desolate sense of personal sorrow.

EACH departed friend is a magnet that attracts us to the next world.— *Richter*.

TO JOHN H. VANDERPOEL.

BY THOMAS WOOD STEVENS.

On the occasion of the Life-class Farewell to Mr. Vanderpoel, The Art Institute, Chicago, May 24, 1907.



ME come to give a greeting: Hail and farewell.

A great man chose to be a friend to us,
And we have made him servant to our need;

For us he pours out the rich tide of life,
Gives us his knowledge as it were a coin
Too little worth to watch what hand may seize it.

But more than this, he gives us of his soul.
Now he has earned a holiday. We grudge it him,

My ships fare out along the starry night,
And I have shadowy fleets on all the seas.

So cheerfully we bid him go; his love
Will bring him back. Now for his wander-year:
Where the warm winds of summer, fresh with cloud,
Fill out the whirling windmill-sails, and ride
Untrammelled over Holland's meadow-lands;
Where Hobbema's water-wheels still creak and splash
Under the skies that Ruisdael used to paint —
Give him his holiday. And let him live
A while in tune with Rembrandt's mystery —
The glory that can never fade from earth
While men delight in beauty and in power.
What have we here for him? Our skies are cold,
Our story but a day; one thing we have — his heart.



OUT OF WORK.

From a painting by John H. Vanderpoel.

But we rejoice in the same breath. For we,
Careless and roystering in the port of youth,
Know this:

What I have seen is mine, I close my eyes:

The desert glory of the sun-gilt West,
The high-piled peaks that take their endless rest;
And where on burdened bays the towers arise
That gleam in story under older skies;

I follow — follow — where the keels have pressed
The fresh new shores of the uncharted quest;
North, fervent South, and East my red sail flies.
What if my hands be empty of estate?

What if I live in Fortune's cold despite,
And if this room be bare and desolate?
My heritage is rich on every breeze,

He will return. Then give him Italy —
And all the passionate magic of the South:
Florence, where his art's ancestors were born
And where they live in line and carven stone;
Florence, and Rome in its eternal day;
And Venice, on her myriad island throne,
Mother of Commerce, wedded to the deep.
The queen of dreams, who waits with seaward eyes.

Be here our night for dreams and prophecies:
Let now the centuries fall away, and look
Into that still remote and far-off time
When this our day shall stand in its true place,
And the clear eyes of history shall scan
The century where we begin our work.
Behold the flowering of our land in art —

The coming of the first dim genius-brood
 Upon the western world we know and love:
 Great names shall rise; great works defy the years.
 Venice has been, and is forever great;
 Holland has sealed the wax of time with light;
 The dawn turns silently from gray to rose,

For they will know the truth. And they will know
 There was a little man with a great heart,
 Who poured his knowledge out among us all
 And gave us power as if it were a coin
 Too slight to watch in his large charity. . .
 So when we dreamed, not unforgetful quite



GOSSIPS.

From a painting by John H. Vanderpoel.

And lo, our new immortal day burns clear.
 And men, in that far future time shall see
 How all this land shall burgeon into life,
 When the high tide of art grows full and breaks
 Along our shores in deathless ecstasy. . .

Then curious men, makers of wise new books
 Will shake their heads, and wonder and debate,
 And some will say — It was the will of God;
 And some — It was the overflow of Life.
 But shrewder ones will mouse among the gray
 And tattered ruins of our time, and smile,

Of what he gave us, many dreams came true,
 And art grew strong and flourished in the land.

This they will know years hence — a thousand years;
 And they will write — in such and such a day
 There lived a master who taught many men
 And in him the true flame of art was pure.
 To him the honor — all the fragrant praise:
 Master of art, compeller of destinies. . .
 And they will know your name, sir, then as now.
 Master of truth — compeller of destinies. . .
 Hail and farewell.

Written for THE INLAND PRINTER.

THE MAKING OUT OF WORKSLIPS.

BY ARTHUR E. TAYLOR.



THE subject of this article will be recognized as one that is commonplace. It will not ordinarily inspire any especial interest. It deals with a routine operation that is generally classed as one of the drudgeries of the business—devoid of dramatic incident, flat and colorless. It pertains to the every-day grind that most of us depend upon for our bread and butter.

There is, however, one unfailing way to remove any kind of work from the realm of the commonplace and to establish it on a plane beyond the reach of detraction, and that way is to do it surpassingly well. Only its unchallengeable truth avails to forgive the foregoing statement its triteness and apparent preachiness. There is a true dignity which surrounds work that is honest all the way through, and the man who has been faithful over a few things has already tasted of a joy even before he is called to be ruler over more.

Within the past fortnight it has been my good fortune to see in the plant of one of the greatest publications of the age operations so marvelous in their character that the very contemplation of them sets one's pulses throbbing, and any one competent to grasp their import as evidences of the marvelous development of our craft could not fail to be elated and filled with a fine enthusiasm that he was even in the ranks of a great army whose field is under the eye of leaders who can plan and execute such wonderful achievements.

I saw among a great many other marvelous things four-color half-tone work of the highest grade being produced complete—slip-sheeted at one feeding of the sheet, the second color being printed on the front of the sheet before the first color is finished on the rear of the same sheet, and so on with the other colors. But yet more wonderful to relate, all these color half-tones, whether square-finished or vignetted, were printed on a packing absolutely flat, without make-ready or manipulation of any character, every color falling on the same impression area. The necessarily differing degrees of pressure were provided in the printing-plates themselves by their varying thicknesses. I saw ordinary lead-process electrotypes heated almost to the melting point, and placed in a hydraulic press of prodigious strength, and into the face of those electrotypes were driven extra strong overlays cut in reverse—the high lights

built up, the solids cut out. When you sighted across the face of a plate that had passed through these processes you immediately appreciated how it was possible to print on a flat packing.

While it is agreed that these marvels have nothing to do with the making out of workslips, it would be hard to find a better example, were such needed, to vindicate the importance of doing well the little things.

This wonderful four-color half-tone press would not have been worth more than junk had not the process of platemaking been advanced beyond the flat printing-surface stage; and neither



STUDY.

By John H. Vanderpoel.

press nor plates would have availed had it not been for the skill and infinite patience of an ink-maker who saw beyond the horizon and who mixed and ground until his dream came true. Here were men working together, all engrossed in commonplaces, every day doing their best, dealing with the infinite detail of an intricate manufacturing problem. No point too small to claim the concentration of their minds, and the measure of their notable achievements simply the sum of the countless trifles they honestly wrought.

Being the representative of the one who planned the particular piece of work it accompanies, the workslip, or whatever other term you may use to designate the form carrying the necessary instructions from the office to the different departments through which a job may pass, needs to be made out with the utmost care and precision, and there are few operations that better repay painstaking

attention than the concentration of mind given to filling out this most essential form.

If the copy is properly prepared and the job has had all its essential features decided upon prior to its being sent through the plant, that job is exceptional for which a workslip can not be made out so complete in detail and so careful in its planning that the man who prepared it could not absent himself from the establishment and no question come up concerning the job that the workslip would not satisfactorily answer.

While it is at times necessary to send workslips into the plant not filled out in some particulars, this should be the rare exception rather than the rule, and every possible necessary direction should be entered on this blank before it leaves the office.

The complaint is frequently heard that customers do not know what they want, and that the continual changes they make result in serious losses, as they seldom are willing to pay for alterations they make. As a matter of fact this complaint is a pretty sure indication of an order that has been taken by an incompetent salesman. Any one with an adequate sense of his dual responsibility to his firm and its customers will take the necessary steps to endeavor to learn the customer's taste and wishes. In order to arrive at the details it may be necessary to show a great many samples and make numerous suggestions, but the man who knows his business can generally gather enough from a hint dropped here and there by his customer to go ahead, and if he does not feel sufficiently sure to proceed to completion with the layout of the work, he can in any event prepare a rough layout of a portion of the job and submit this, and should it be necessary, in order to meet the customer's requirements, to proceed with a different plan, the expense already incurred is only trifling and can not be compared to what would have been the case had the job been sent to the composing-room in a half-digested condition. When the style has been clearly understood by the customer and he later makes serious changes in the composition, it is the exceptional customer who fails to see the justice of an adequate charge for the necessary extra alterations.

The jobs are few and far between where the customer has not some idea in his mind as to what he wants in point of selection of type and general arrangement, and if the trouble is not taken to find out what this idea is, and then to convey this same information to the compositors for their guidance, the office is put to the entirely unnecessary expense of having the job reset to meet the customer's taste.

While it may be true that a long term of

employment in a plant in a clerical capacity may to some degree fit one for the making out of workslips, it is undoubtedly a great advantage to have actually had practical experience in the different processes through which the work must pass, for it takes good judgment to recognize the unusual—we may say the critical—points in the manufacture of a piece of work, and so write the instructions that these features of the work are clearly explained, leaving out the mass of obvious particulars that may be considered as representing the average workman's equipment in skill and intelligence.

A record of every promise for proof or delivery should always be entered on the workslip, and it is of first importance that the management sees that these promises are rigidly kept. It will not avail to enter these promises and let that be the end of your responsibility—simply putting it up to the different departments to see that the job is gotten through in time. Probably one of the greatest causes of reproach that our craft is burdened with is a proneness not to live up to promises, largely the result of letting the work look after itself in its progress through the plant, an eloquent indication of bad management.

A very frequent cause of delay in the delivery of work occurs in the shipping department, where the work is often held up for the want of certain information as to shipment that the person familiar with the job may know, but which was not written out in the instructions for shipping, and the one having the information may be out of reach when the work arrives in the shipping department. All necessary shipping instructions should be entered in their proper place on the workslip when it is made out, and it is a simple matter to indicate there the method of packing, the address for delivery, and whether the delivery is to be made by messenger, wagon, express, freight—railroad or boat—with proper routing, and whether it is to go prepaid or collect.

Neglect in attending to any one of these points may result in nullifying the effect of all the operations that have gone before.

For the want of a nail the shoe was lost,
For the want of a shoe the horse was lost,
For the want of a horse the rider was lost,
For the want of the rider the battle was lost,
For the want of a battle the kingdom was lost
All for the want of a horseshoe nail.

BLENDING AND ORGANIZING.

Organizing men to work for their common good is a slow process that can not be forced. The work is like that of blending some kinds of chemicals: if hurried and forced the mass blows up or boils over. Men must be blended into unity of purpose. They won't stick when jammed in.

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. VII.—BY F. J. TREZISE.

HAND-LETTERED ADVERTISEMENTS.



ORE and more is the hand-drawn letter attaining to a prominent place in our advertising pages—both magazine and newspaper. With a natural desire to achieve distinction in their particular fields of publicity, and with the possibilities of type seemingly exhausted, many of the large advertisers have turned to the designers for aid in effectively furthering the interests of their wares. Without at all conceding that the limitations of type display have been reached, we can not but recognize the fact that interest and beauty have been added to our advertising pages by the freedom and the absence of rigidity and stiffness which characterize the hand-drawn letters; and while this series of articles deals more particularly with type

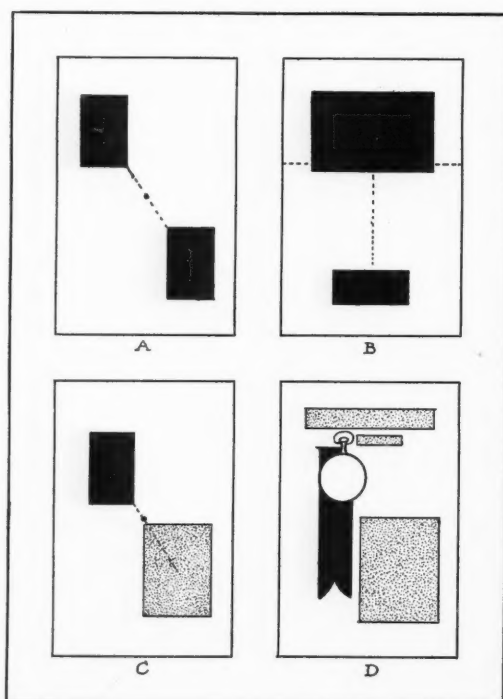


FIG. 43.—A study in the balancing of measures. Compare D with Fig. 44.

arrangements, it is felt that the advantage which the printer will gain by a study of these specially designed advertisements is not to be overlooked.

On the principle that one example is worth a

thousand arguments, we will pass over any lengthy discussion of the merits of hand-drawn letters in advertisements, and let the examples themselves tell the story. In Fig. 41 are shown a number of advertisements of this character taken from various magazines, and one can not fail to note their distinction in comparison with the adver-



FIG. 44.—Compare this advertisement with the diagram shown in D, Fig. 43.

tisements which are set in type. Look through the advertising sections of any of the popular magazines, and you will be surprised at the number of pages in which the hand-drawn letter plays an important part—in most cases to the great improvement of the advertising.

Nor is the use of hand-lettering in advertisements confined to the magazines. The daily papers are gradually showing a greater use of work of this character, the advertisers who may be said to make their appeal to the more cultured classes being the leaders. In Fig. 42 are shown reproductions of hand-lettered advertisements taken from daily papers, all of them possessing a distinction unattainable by the use of type alone.

One of the most important points to be considered by the printer in the designing of an advertisement is that of the balance of the various groups of which it is composed, and in this consideration of balance the following statement plays a most important part:

The heavier the group, the nearer it should be to the center of balance.

While this rule or principle of design is of great value in advertisement composition, yet the printer frequently fails to take it into account.



Our Offer to Houseowners
*Enabling the cottage home
in Chicago to enjoy
Electric Light*

To enable every home in Chicago—large or small—to enjoy the comfort and convenience of electric light without feeling the expense of wiring the premises we offer to do the work at cost payable a little each month for two years. Any house owner, whose property is located on any of our lines may avail himself of this offer. *Call Main 1280*

Commonwealth Edison Company
139 Adams St.



**MARSHALL FIELD
& COMPANY**

**MARSHALL FIELD
& COMPANY**

Have superior facilities for the prompt execution of orders for

*Stationery For
Autumn Weddings*

Our imprint on Wedding Stationery assures the highest possible degree of excellence in quality of paper and in standard of workmanship

Specimens will be sent upon request

One of

The Best Resolutions
you can make for the New Year is to avoid henceforth the Extravagance of unworthy shoes at any price and to practice, now and hereafter, the real economy of the right shoes at the right price

Respectfully

MARTIN & MARTIN
183 Michigan Ave. South from Jackson
Shoes for Men and Women
Ready to Wear Made to Order
\$6.00 to 12.00 \$8.00 to 15.00



THE PLEASURES OF MOTORING
THE popular vogue of garments designed especially to fulfill the requirements of both style and motor-travel, gives interest to our comprehensive assortment of automobile apparel for men and women

MARSHALL FIELD & COMPANY

The
Fryer Lace & Drapery Company
Until recently located at Michigan Avenue

Respectfully Announce the
Opening
Monday Sept. 14, 1908
of their New Store
Lynch

at 230 Michigan Avenue in the "Holloman House"
Building at Jackson Boulevard

In Fryer will be offered no appropriate persons most exclusive and "bonneting"
Lace Curtains, Draperies, Etc.

You are cordially asked to show the beautiful things we have gathered for this Opening

The First of the Autumn
Modes in

Nullinery

will be shown in a preliminary exhibit beginning this morning, and continuing throughout the week

*All our Salesrooms are in readiness
showing distinctive modes
for all occasions*

**MARSHALL FIELD
& COMPANY**

Valentines

Never before have we had so novel and attractive a display of Valentines as the one now to be seen on our second floor. All kinds at all prices, particularly books suitably bound and tied with ribbon

Especially interesting and unusual are the large picture Valentines by Christy Fisher, Monro Kimball, and other popular illustrators. These are entirely new this year

A. C. McCLURG & CO.
215-221 Wabash Avenue

FIG. 42.— That hand-lettered advertisements are not confined to magazines, the above advertisements, reproduced from newspapers, will indicate.
(See "The Typography of Advertisements.")

Not so the accomplished designer. The latter lays out his advertisement with a full appreciation of balance and harmony, and not the least of the various points involved under these two heads is the question of measure balance.

In this consideration of the arrangement of type and cuts in an advertisement, the word *balance* is to be taken in a literal sense. Just as the small piece of metal weighing one pound will, when placed out on the arm of the scale, balance a piece of metal of much greater weight, so will the small group of type or the small illustration or decorative spot balance a larger group if it is placed at a point distant from the center of balance in inverse ratio to its size as compared with the larger group.

The diagram shown in Fig. 43 will make this more clear. In *a* we have two groups of equal size balanced on a spot which indicates the center of the enclosing rectangle or page. These groups being of equal size, the point of balance between them will naturally be midway on a line drawn from the center of one of them to the center of the other.

In *b* the problem is changed. Here we are to balance two groups of unequal sizes, one of them being four times as large as the other. The larger group, being four times the size of the smaller one, must be placed, in order to attain balance, four times as close to the point of balance as is the smaller one. We therefore divide the line drawn from center to center of the two groups into five parts (the large group representing 4 as compared to the small group representing 1), and then give four parts of the length of the line to the small group and one part to the large one—thus giving each a part of the line in inverse ratio to its size. In this example we have also moved the center of balance from the center of the page to a point on a line which divides the page into the proportions of three to five, which were discussed in a previous article.

The tone of the group or spot must also be taken into consideration. It is obvious that where one of the groups is of solid black and the other is of half-tone, the latter must be twice as large as the former in order that they may be equal in their balance or attraction. This is illustrated in *c*, and its practical application is shown in *d*, taken in connection with the advertisement reproduced in Fig. 44. In this advertisement, taken from a late magazine, the designer was confronted with the problem of balancing the heavy spot made by the illustration with the much lighter—but larger—group of type. This he did by following the principle above referred to, and placing the heavier group nearer the center of balance. One will read-

ily note that the margin between the cut and the border is considerably greater than that between the type and border on the opposite side of the advertisement.

(To be continued.)

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. IX.—BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

BRASS RULES — (Continued.)



IN a lengthy article on the question of apprenticeship, the "American Dictionary of Printing and Bookmaking," published in 1894, sets forth a few qualifications for apprentices which are very interesting. Read them carefully, and if there is one qualification that you do not possess don't neglect it. To be an able-bodied, thorough and progressive workman every apprentice should measure up to this standard. We quote exactly as was written:

"He should be in good health and have good eyesight; his education should be far enough advanced to be able to answer the ordinary questions in grammar, history and geography; he should have a familiarity with writing, and know how to spell. The study of books on typography ought to be interesting to him, and he should, as far as possible, endeavor to learn the reasons why certain operations are performed as they are. The cup must be avoided, and the apprentice should devote his leisure hours to reading books of value. It is not so much by what is done, but by what he knows how to do, that a man attains success."

What is *your* weak spot in this efficiency bulwark?

Any advice you may wish regarding what to read, where to get it; what to do, or how to do it, will be gladly furnished by this department. That's why this department is conducted—to help the apprentice in every way possible.

Now we will take up our usual monthly lesson, dealing with different kinds of brass rules.

Brass column-rules. These rules are used mainly for the purpose of dividing the columns of type-lines in newspapers, but are sometimes used in book pages. They are center-faced, having very thin faces, and the bodies are heavy—the ordi-

nary thicknesses being six, seven, eight, nine and ten points. These thicknesses obviate the necessity for using leads to separate the rules from the columns of type-lines.

Upon special order they are "notched" to allow for foot-slugs, or for a brass or metal reglet next to the head rule; also being cut with a "lug" or "shank" to allow for foot-sticks in perfecting-press chases.

Beveled column-rules for linotype matter. Every one familiar with the Linotype knows that linotype slugs are cast, lengthwise, a trifle narrower at the bottom than at the top. Ordinary column-rules used between columns of these slugs have, therefore, a tendency to spring upward, as the pressure is at the top only. This can be remedied to a certain extent by placing narrow strips of cardboard, about a pica in width, at the bottom between the rules and slugs, or by cutting grooves in the sides of the rules, thereby forming a burr which "bites" into the slugs. The best plan, however, is to have the rules "dressed," so that they will be thinner at the top than at the bottom, and thereby compensate for the inequality in the slugs. These are called "beveled"

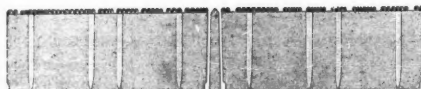


FIG. 51.—Showing how beveled column-rules are tapered to fit between the ends of linotype slugs.

column-rules. Fig. 51 illustrates how they are slightly tapered to fit the space between the ends of linotype slugs.

Head-rules. These rules are used at the head of newspaper columns, and the faces are usually plain single, double or parallel of different thicknesses. They are cut to different lengths, according to the width of the various columns on a page—four columns, five columns, six columns, etc.

Perforating-rules are made of brass or steel, and are a trifle higher than the standard rule height. The face consists of points (dots or hyphens) which cut through or perforate the paper, allowing one piece to be separated neatly from the other—as in check-books, receipt blanks, etc.

The disadvantage with these rules is that they cut the press rollers, and to avoid this, cheap and good perforating machines have been introduced which do the work very neatly.

Cutting, scoring and creasing rules are used for the different purposes that the names imply. The scoring and creasing rules are made of both brass and steel, but the cutting rules are made of

steel only, and in three qualities—tempered but not polished, tempered and polished, and soft steel.

Brass circles, ovals and diamonds can be had from all typefounders, but these are very seldom used nowadays. The justification of type-lines inside such forms causes more or less trouble, as printers' ordinary spacing material is adapted only for straight lines and right angles, and not for acute or obtuse angles or curvilinear forms.

Brass dashes. These are made both plain and fancy and are ordinarily used to separate lines or



FIG. 52.—French dashes.

groups of type. The plain dashes are made of single, parallel, double or waved rules, and the fancy dashes are made in many different patterns. These may also be cast on the linotype machine in ordinary metal. At one time these fancy, or French dashes, as they were called, were used a great deal in bookwork, but now they are seldom used, as the plain rules are more popular. Fig. 52 shows a few patterns of French dashes.

SPACES AND QUADS.

Spaces and quads are used for the purpose of separating words and for filling out lines of type to given measures. As with leads and slugs they are made both high and low, and for the same reasons.

Spaces are usually made in three thicknesses—three, four and five em. They are based on the em of a type-body and are respectively one-third, one-fourth, and one-fifth of its width. To illustrate: a three-em space of a twelve-point body is four points in thickness—three spaces making an em of that body—a four-em space is three points in thickness, and a five-em space, two and two-fifth points. Sometimes hair-spaces are furnished, and these vary from one-sixth to one-eighth of the different bodies, according to the size.

In ordinary composition three-em spaces are used as a basis, being placed between words until it is found whether the line is to be "back spaced" or "spaced out" to a given width; but in extremely wide measures or in double-leaded matter the en quad is taken as a basis. We may, therefore, call the en quad a space. Later on this question of spacing will be taken up in a thorough manner.

Type-cases provide for the three, four and five em spaces, and in distributing type one should be very careful to drop the right spaces in the

right boxes. Composition is greatly hindered when they are all mixed in together. It is, of course, rather difficult for an apprentice to readily pick out the different-sized spaces, for this requires long experience; but it is far better to take time and distribute the spaces correctly than to mix them up and cause a waste of time in composition.

Quads are made in four different sizes — en, em, two em and three em. All sizes are cast for type below and including fourteen points. From fourteen up to and including twenty-four points no three-em quads are furnished; from thirty to fifty-four points no two or three em quads, and from sixty to ninety-six points no one, two or three em quads.

The em quad is used as a basis for computing all other spaces and quads, and it is perfectly square. Many printers use the words "mutton" and "nut" to distinguish the em and en quads — em and en sounding so nearly alike as to sometimes cause confusion.

The words "em" and "pica" are used interchangeably when speaking of the lengths of rules, leads, slugs, etc., the measures in which type-lines are set, or the depth of type groups or pages. The ordinary newspaper column, which is thirteen picas wide, is called a thirteen-em measure, but, figuring on minion (seven point) type, ordinarily


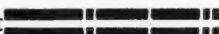
This is correct: 
This is incorrect: 

FIG. 53.— Showing the correct and incorrect methods of filling out a type line.

used for straight matter in newspapers, the measure is really twenty-two and two-sevenths ems wide—that many ems of minion entering in a thirteen-pica measure. In order to avoid possible confusion it is well, therefore, to use the word pica when speaking of the length of type-lines.



This is correct: 
This is incorrect: 

FIG. 54.— Showing the correct and incorrect methods of using quads together.

When filling out a line of type one should always put quads at the end, with the spaces necessary for justification next to the type-matter. If placed at the end the spaces are liable to slip out or over to one side and cause trouble when

the page is locked up. Neither should they be intermixed with the quads, as this hinders distribution. Fig. 53 shows the correct and incorrect method of filling out a line.



FIG. 55.— Circular quads.

Where two or more lines of quads come together one should see that the joints overlap. This will give more solidity to a page and make it easier to handle. Fig. 54 illustrates the right and wrong way of using quads together.



FIG. 56.— Showing angular quads arranged in a diamond form.

It is a common practice among some compositors to fill up the quad-box with rubbish of all kinds; pied lines, broken letters, wrong fonts, copper and brass thin spaces—all dumped into the quad box until it becomes a miniature hell-box. Such a practice is "dirty" to say the least, and no clean workman will be so careless.

Circular quads. Sometimes it is necessary to set type inside a circular form, and to facilitate justification circular quads are cast, as is shown in Fig. 55. These are made in various sizes and are sold in fonts of so many sets.

Angular quads. As we have said before, one should avoid as much as possible the use of angular forms other than right angles. This is, however, sometimes necessary, and, as with circular forms, justification can be facilitated by using special quads. These are called angular quads. Fig. 56 illustrates how they are arranged in a diamond form. They are made in all sizes from eight-point to seventy-four-point.

TO APPRENTICES.

Friendly contests of skill and knowledge are sure to be productive of good to all concerned, as they require an interchange of ideas and suggestions. Members of the "Printers' Devils' Club," Houston, Texas, see the value of this and have recently closed a letter-head contest, the results of which are decidedly interesting. A set of these specimens was sent to this department so that we

might pick out the winner. Every design was arranged in conformity to the principles of shape harmony, tone harmony, balance and proportion, and we wish to compliment the contestants, collectively and individually, upon the results of their work.

Owing to the excellence of all these specimens we found it rather a hard matter to choose the winner, but after careful consideration have



decided to give the honors to Will A. Zischang. A reproduction of the winning letter-head design is shown herewith.

ANNOUNCEMENT OF A BUSINESS-CARD CONTEST FOR APPRENTICES.

At the suggestion of one of our readers we announce this month a business-card contest, held exclusively for apprentices. Each contestant will receive a complete set of the specimens submitted in the contest. The first, second and third best designs will be reproduced in *THE INLAND PRINTER*, with full credit given to the apprentices who set them.

This interchange of ideas through an exchange of specimens is sure to result in a great deal of good to all contestants, and the honor of having his work reproduced should be an incentive to every boy to put forth his best efforts, so that he may possibly be among the winners.

THE COPY.

Directions to Contestants—Set up the following copy for a business card, 4½ by 2¾ inches in size, to be printed in one color—black. The copy is not to be changed in any way—no words added and none omitted.

The Junction City Hotel. Restaurant and Short Order House. Junction City, Kansas. George Hesselman, Proprietor. Headquarters for commercial men. Sample-room in connection.

THE RULES.

In order to provide each contestant with a neat set of specimens it is necessary to have a few rules, which all who enter must carefully follow out.

1. A contestant may send in as many different arrangements as he wishes, but one hundred (100) printed copies of each arrangement must be sent.

2. All packages to be mailed *flat*, and addressed to "The Apprentice Printers' Technical Club," 624-632 Sherman street, Chicago, Illinois.

3. Specimens to be printed in black ink, on white paper, 6½ by 4¼ inches, *exactly*—hair-line rules to be placed around type arrangement so as to show the *exact* size of

card. Card to be printed *exactly* in the center of the paper, leaving one-inch margin all around.

4. The name and address of the compositor must be printed on all of the copies, in the lower left-hand corner, in ten-point roman.

5. Each contestant must enclose 20 cents in 2-cent stamps or in coin, to cover the cost of assembling and mailing to him a complete set of the specimens submitted. Canadian dimes may be used, but not Canadian stamps.

6. If two or more arrangements are sent in, no extra stamps are required.

7. All specimens must be sent in not later than October 10, 1911.

Read these rules very carefully and see that all are fully complied with, as failure to do so may debar your work. Special care should be taken to have the size of the paper and the size of the card correct. When two or more arrangements are submitted each set should be wrapped separately and the several sets enclosed in one package.

Try to get your foreman or employer interested in the contest. Surely they would feel proud if you were one of the winners. The names of the shops in which the winning designs were set will be given.

TEST QUESTIONS.

What are labor-saving brass rules? Why is it advisable to miter full-faced rules, and necessary to miter center-faced rules? What are labor-saving panel rules? What is an Improved Lead and Rule Caster? What are Lino-Tabler rules? Can you explain briefly the Lino-Tabler system? What are twisted brass rules on straight bases?

These questions were fully explained in *THE INLAND PRINTER* for July.

(To be continued.)

ONLY A NEWSPAPER GUY.

I saw a man strut through a jam in a hall,
Take a seat 'mid the speakers and chat with them all.
"Is this Murphy?" I ask, "that the crowd he defies?"
"No," says some one, "he's one of the newspaper guys."

I see a man start on the trail of a crook,
And he scorns all assistance, but brings him to book.
"Mr. Burns?" I inquire. Some one scornfully cries—
"Burns? Naw. He's just one of them newspaper guys."

I see a man walk through the door of a show,
Where great throngs are blocked by the sign "S. R. O."
"Is this Goodwin himself, that no ticket he buys?"
"Well, hardly. He's one of those newspaper guys."

I see a man knock on a president's door
And the sign "No admittance" completely ignore.
"Is this Morgan, that privacy's rights he denies?"
"Morgan? Shucks! It's just one of those newspaper guys."

And some day I'll walk by the great streets of gold,
And see a man enter, unquestioned and bold.
"A saint?" I'll inquire, and Old Peter 'll reply,
"Well, I should say not; he's a newspaper guy."

—Carleton G. Garretson, in the *New York Globe*.

A QUIET STRIKE.

Philadelphia is quieter than usual these days. Why? The boilermakers are striking.—*Brooklyn Eagle*.

Written for THE INLAND PRINTER.

DOES TRADE-PAPER ADVERTISING PAY?

BY HENRY DROUET.



To answer properly this question for the printing machinery manufacturer, it is necessary to analyze the methods of selling. There are, of course, two classes of purchasers, the man just starting in business and the man increasing his equipment. Every printer is a prospective purchaser, but it is necessary to get in touch with those who need new equipment, or those who can be convinced that modern machinery would be a benefit to them. It can be readily seen that it is impractical to keep in touch with the forty thousand printers in the United States and Canada, and to all but the typefounders it would be too expensive for the results obtained. The next best thing is to keep in touch with the live printers who are developing from time to time and are on the lookout for better equipment. In time any machinery house will develop a list of prospective customers of its own, which if intelligently followed up, will produce orders; but there are always firms not on this list looking for your particular equipment, and this is where trade-paper advertising comes in. There are always new firms starting in business that you have no means of getting in touch with, and here again is where trade-paper advertising saves.

In no other particular has business shown such a radical change in the past fifteen or twenty years as it has in advertising. People are becoming more enlightened as to the purpose of advertising and its time-saving possibilities. In fact, many business men take the stand that if an article has merit, it is advertised. While I think it poor business policy to refuse to see salesmen, many houses follow that practice unless a previous engagement is made, and here again is where our friend the trade-paper comes in. I recall an experience I once had with a large New York printer, when introducing a specialty press. I well knew that the machine would save his firm thousands of dollars. I had written dozens of letters, with no response. I called on the president, only to be refused an interview; but an advertisement—in *THE INLAND PRINTER*, by the way—specifying just what this machine would save the house's particular specialty (giving samples and results) accomplished the result. It was rewarded by a call from the president and general manager, who did not know I knew them. They brought plates, stock, etc., and asked me to demonstrate what I

had advertised. When they left, I had a certified check for a substantial amount as a deposit on an order. This firm has purchased four machines in the last four years. After getting acquainted, the executives informed me that their success was due to the fact that they built their own machines, and this was the first machine of outside manufacture purchased by them.

Another experience illustrating the value of trade-paper advertising occurred a short time ago. A printer's broker had secured a large order for a specialty, and that night, while reading a trade-paper, noticed my advertisement setting forth the economy of production that could be effected by my machine. The next morning he was at my office, and after convincing himself of the truth of the assertions in the advertisement, he placed his order, and I am glad to say he has had no cause to regret reading trade-paper advertisements.

Every trade has its recognized leading paper, and if an article has merit, serves a useful purpose, is backed by a reliable manufacturer and is sold at a reasonable price, there can be no question but that it will pay to advertise in a reputable trade-paper. Several points must be considered in placing advertising. What is the history of the trade-paper? What is its circulation, and how was that circulation obtained? If the circulation covers those printers who recognize the value of the paper and read it from cover to cover, the results of advertising are bound to be satisfactory, but if a circulation has been secured by sending out a large corps of solicitors, giving them the first year's subscription—whether it be 50 cents or \$2.50—and perhaps coupled with some premium offer, the circulation may be among the class that purchases little and pays for less, for, as in everything else, the circulation most easily obtained is of the least value. If these points are followed and the results are not satisfactory, then look to your advertisement for the answer. Remember, the printer is not interested in your name, no matter how good it may look to you in boldface type—it is what it will do for him that interests. Change your copy monthly, and make the strong features stand out clearly. Run through the magazine hurriedly and see which advertisements catch your eye and why. Give intelligent thought to your advertisements or have them written by an expert and note the results. Also let their tone be always enthusiastic and optimistic, for, as in selling, this is necessary to get results.

THE BEST EVER.

THE INLAND PRINTER is all you claim for it—"the best ever."—Everett C. Bryant, West Lafayette, Indiana.



THE SUFFRAGETTE PRINT-SHOP — SHALL IT EVER COME TO THIS?

Drawn by John T. Nolt, printer.



A. H. McQUILKIN, EDITOR.

*Published monthly by***THE INLAND PRINTER COMPANY**

624-632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. XLVII. AUGUST, 1911. No. 5.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C., England.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & Sons, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & Sons (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

C. HEDLER, Nürnbergerstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

A. OUDSHOORN, 179 rue de Paris, Charenton, France.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

IN the matter of selling printing remember there is a big difference in selling staples and selling novelties and specials. Do you catch the idea?

A COST system will not run itself. It will not give returns to the man who "deals with a slack hand." The right mental attitude toward business is the first introduction to a successful cost system.

ACCORDING to a paragraph in our Foreign Notes the compositors in a printing-office in Essen, Germany, struck recently because they did not like the location of the new foreman's desk. The union authorities ordered them back to work. This recalls the strike instituted in an American newspaper office because the proofs were not passed "in a gentlemanly manner."

HIGHLY skilled men are employed in the printing trades. Expensive and accurate machines and extensive equipments are installed for producing the work. Profit comes from the proper management of these. Efficiency is the key-note of success—efficiency in management. Misdirected skill and misdirected machinery make losses—then men and machines are blamed, when the fault lies with the powers that direct them.

EMPLOYER, foreman, or journeyman, it would be the part of the Good Samaritan if you were to direct the attention of young printers of your acquaintance to the "Apprentice Printers' Technical Club" department of THE INLAND PRINTER. Especially should they be urged to take an interest in the contest that is now proposed. To awaken a young man in this way and develop his mentality is good for him, good for you, and good for society.

THE German National Museum at Munich is about to add to its specimens discarded and obsolete typesetting and linecasting machines. It invites printers who are about to replace their typesetting and linecasting machines with more modern machines, to donate or sell at a low figure the machines they are about to throw out. This will put a quietus on the rebuilt machinery business, but what a museum this would make in America.

THE printers' profitable outing this year will be at Denver the week of September 4 to 9. Then the United Typothetæ will review the past year's business and make plans for the future. The cost-finders expect to have the best congress they ever held, and all will be interested in the disposition to

be made of the burning question of having one great national organization for the trade. Then, too, perhaps for the first time in industrial history, a large trade union will officially entertain employers. President Lynch, of the International Typographical Union, has invited the Typothetæ and Cost Commission to be the union's guests for one day, in order to visit the Union Printers' Home at Colorado Springs. The occasion will therefore be important as well as unique and worthy of any printer's participation.

DOING things with a superfluity of motions is time-killing, and time is money. Remember, in the old hand-set days, the man with the false motions who set type in the air instead of into his stick? Don't rush your work to the composing-room until it is planned. Don't make out a work-ticket so that every item has to be questioned from the composing-room, engraving-room, pressroom, bindery, and shipping department. Answer all the questions on the workslip, and avoid superfluous motions, superfluous questions and superfluous trouble. Do all your thinking before acting. Rush with your head—and keep your legs and tongue quiet.

IN striking contrast to the ephemeral existence of American printing-offices, we read, in the foreign notes, of printing-offices celebrating their hundredth and hundred and fiftieth anniversaries, and making donations of large amounts to employees and to printers' benefit organizations. With the cost and method systems being established and the get-together spirit set against the price-cutting evil, let us hope that our printing-offices will live long and prosper, and the gray-haired descendants of their founders spend the busiest hours studying how to lower the surplus by giving it away to the younger generation of craftsmen struggling earnestly to add to the pile their employers are seeking to diminish. What a beautiful dream!

THE INLAND PRINTER notes with interest the claims made by many of its contemporaries for the great services they have rendered to the printing trades. We are all lifting as hard as we can—and we have placed the printing trades on a higher plane. Before us is a bookcase containing the bound records of our own efforts since 1882. For ourselves these records are sufficient evidence that we have held the helm true through good and evil report. We detract nothing from the claims of our contemporaries. We would rather add to them, for the influence of the printing-trade press has seldom been justly recognized. We would add

to them, for the additional reason that from THE INLAND PRINTER, as a source of inspiration, they and many others have learned how.

AN artist of international reputation was showing a few intimate friends a number of his paintings recently. One of the visitors boldly asked, "About how long does it take you to make one of these paintings?" "Oh, the time varies, the time varies. Sometimes a few hours, sometimes a few—years." This answer produced the question, "What are the prices for these?" "The price varies—varies. Some are low in price comparatively. Some I have marked high, as I do not wish to sell them—and sometimes they sell even then. This little thing I have worked on a long time—it is marked at fifty dollars. This one I produced in a few hours, it is marked two hundred dollars." Art with an A is sold as Art—not on a basis of time and material, but on what it is. This is the difference between staples and specials.

Public Forums for Capital-and-Labor Discussions.

George W. Perkins, the retired New York capitalist, is urging that public forums be provided for the discussion of questions relating to capital and labor. Mr. Perkins, who formerly was associated in business with J. Pierpont Morgan, has applied himself to the solution of the capital-labor problem. He undoubtedly is sincere in his efforts to bring about more amicable relations between employers and employees, and his appeal to public-spirited and patriotic men to give of their time and money to the cause should not go unheeded. This is a subject in which the whole nation is interested and which some day may lead to a national calamity if men of all classes are not brought to understand one another better.

The plan to establish public forums where minds may come into closer association with each other, and where representatives of the worker and of the capitalist may meet on common ground before the final arbiter—Public Conscience—appears to be a sensible one. It should bring a better understanding between those who are directly affected, and should tend to broaden the minds of the great mass of our citizens who heretofore have given but superficial thought to the subject.

Mr. Perkins should be encouraged. In retiring from activity in the financial world, he has gone into a much larger field; but he will be able to make little headway unless the good will and active support of leaders among capitalists and workingmen are unstintingly given.

The Courts and Business Interests.

The big corporation is now the object of many attacks in the courts. "Trust-busting" lawyers and corporation attorneys are in clover and some so-called captains of industry must be far from happy. In a sarcastic moment the esteemed Corn King, Mr. Patten, has said that no one receiving more than \$2.50 a day was immune from investigation and prosecution. This witty exaggeration well illustrates the tendency of the times. All around us are manifestations of the desire of the great third party—the general public—to get its share of the proceeds of modern methods. That it is determined to come into its own there can be no doubt. The process will be painful, slow and expensive, and largely because we are going to try and settle the problems through the courts. The judiciary will wonder what the public is thinking about when it takes up one of these cases involving questions of economics, sociology, finance, politics, with a sprinkling of ethics as well as law, and endeavors to solve it by the application and in the light of some legal maxims. The older these maxims are and the more primitive the conditions that gave them birth, the better for judges who live by precedent.

It is reasonably certain that the courts will not settle anything finally, for the public will have its way. While the judges are endeavoring to make modern economic conditions fit into legal garments of the Elizabethan age, the people will be learning a great deal concerning the ways of the new-age oppressors and of public rights.

Meantime corporations of all sizes and pursuing all kinds of methods will be subject to harassment in the shape of vain effort to have them do what may be legal, but what is practically impossible. The disturbance caused to business during this period of judicial analysis probably will be greater than that ever caused by the tariff. We have had several so-called trust decisions; when handed down they have been hailed as solving great problems, but on examination, reflection and application we find they are barren of material accomplishment. This is not said in a captious spirit. The decision in the Northern Securities case, for instance, contained many brave words, and there was a change in form but none in substance. If the old and illegal conditions oppressed the people, then the new arrangement does also. The more recent rulings will operate in about the same manner. The people are not greatly interested in the verbiage that delights the lawyer's mind. What they want is results. They do not care so much about the form, but they do want to prevent a man from adding two hundred millions to his fortune by a stroke of the pen, and in such a

way as to make it an eternal interest-bearing burden on a commodity that is a social necessity.

Jurists and great lawyers whose range of knowledge is not confined to the law are alarmed at the prospect. They are now saying publicly what they said privately when some labor decisions were given under the Sherman antitrust act. One of the federal judges publicly refers to the Supreme Court's rulings as paper decisions of no practical value. A leading corporation lawyer does not criticize the Supreme Court for its decisions, but points out the futility of judges attempting to solve the problems. He says that the whole social order and our political institutions are involved. The real question is: Were Thomas Jefferson and Herbert Spencer right, or were Alexander Hamilton and Karl Marx the true expounders of economic science? In his opinion the battle between individualism and socialism is now on. Meantime the disturbance in the industrial world will be enhanced greatly because the final arbiters—the people—will not be reached till the legal fraternity has exhausted all its ingenuity in devising obstacles that will have but one sure ending—increasing the bank accounts of lawyers.

Getting Together for One Organization.

The meetings at Denver of the Cost Congress and of the United Typothetæ give promise of being the most important in the history of the craft. The routine business of the Typothetæ will not be barren of interest, and the Cost Congress will probably break new ground. The subject about which there is the most speculation is what will be done with the proposal to form a new and all-embracing organization for employing printers. All are agreed that such an organization is needed, but, as we have said heretofore, several complex and subtle obstacles prevent the fruition of the universal desire.

Under favoring circumstances the making of an organization is a full-grown man's job, and it is useless to deny that in the present instance some personal feeling has been generated. From the standpoint of those who desire one association this is regrettable, for personal ill-feeling begets distrust and aspersion of motives, which are always dangerous and frequently fatal to movements in which many men are involved. Propositions and suggestions are not decided on their merits, and sinister purposes are attributed to the most public-spirited and disinterested. While highly desirable that the question should be settled—and settled in favor of one organization—it is not an absolute necessity that the subject be disposed of at Denver. Another year of discus-

sion and debate—a year of simmering, as it were—would do no harm and might result in some good.

Seldom do beneficial results follow the establishment of more than one organization to do the work that probably can be done better by one. In this instance, the stars indicate that a second national or international association would be a decided setback to the trade. If any of the advocates of action, with or without the consent of the Typothetæ, has good reason to believe otherwise, his argument has not come under our notice. With two organizations, trade interests will be forgotten, if not injured, in the struggle for supremacy between the warring associations.

In such circumstances nothing is surer than that the day of the ultimate one organization will be postponed by rash action next month. And we are sure rash action will be avoided if the controversialists will put aside suspicion and give each other credit for honesty in expression and worthiness of motive.

The meeting will afford an excellent opportunity for the exercise of the principle laid down in the Golden Rule—Think of others as you would that they should think of you.

The London Shorter-hour Movement.

Members of the Master Printers' Association of London, at a recent meeting, congratulated themselves on the outcome of the eight-hour struggle. Little was said about the hours that were being worked, but emphasis was laid on the assertion that the battle had won for the employers the respect of the unions. From correspondence coming under our notice we are constrained to conclude that the *esprit du corps* of the unions involved has received a severe shock. The Londoners forced the issue, the employers alleging that their leaders issued an ultimatum that there would be no compromise, while the unions outside the big city refused to move so quickly. This recession affected the London union's offensive and defensive campaign, and its position was still further weakened when the out-of-town employers and unions got together and settled on a fifty-one hour basis. There is some very plain talk being indulged in by union officials across the water, which is indicative of a lack of harmony that will be in evidence for some time, and may postpone indefinitely the object of all the row—the eight-hour day. It is noticeable, however, that the affair resulted—as is always the case in shorter-hour movements—in a step being made in that direction, and the employees' organization suffering from the immediate inevitable effects of

a strike. It is too early to determine whether the result of the struggle has strengthened or weakened the London union. It often happens that an organization is ultimately benefited by a fight, as is the case at present with the London Master Printers' Association. If the London union shall pursue the proper policy, it may, after a few years, make greater progress than the temporarily happy provincial unions. We have seen examples of this at home, the thorough rout of the International Typographical Union by the Typothetæ in 1887 having been the starting point in the militant career of the premier union of the trade. At this distance and after the smoke of battle has cleared away, it appears the employers were right when they contended that the officers of the London union acted somewhat arrogantly, and that the workers were not in condition to make a finish fight.

Teaching Apprentices.

The trade is now passing through the fag end of a series of display type-setting contests. Technical and trade papers have had them, followed by typefoundries and some of the papermakers. Though open to apprentices, these contests, in the main, were designed for journeymen. If contests are good they must be of especial benefit to those who are in what all the world calls the apprenticeship period—the learning-time. The very atmosphere is charged with the idea that apprentices should be learning. They may ask fool questions and be respected and honored for doing it, as, at that stage of development, being a walking interrogation-point is not merely inoffensive, but is indicative of a desire for knowledge, which is the next best thing to possessing it.

To learn by doing is among the best ways of knowing, say the educators. We all know it is practice that makes perfect, and one of the troubles with our apprenticeship system is that young men frequently get little or no chance to practice, and when they do, their mistakes are not corrected in such a manner as to impress them so that the error will not occur again. They are informed that such and such a thing is wrong, and brusquely—perhaps in an unkind voice—told to change it. These evils are the natural outcome of conditions. Individuals following older and—humanely speaking—better ideals can here and there help a boy along in the way he should go, but these old-fashioned and much-to-be-applauded people can have small influence on the great mass of apprentices. These same boys have ever been the especial care of THE INLAND PRINTER. Nothing in its career—not even the money it has made—is more pleasing to it than to hear a successful jour-

neyman or employer declare that he has read the paper from boyhood and regards it as his best friend and adviser in the art and in business methods. We are proud of that record and we still want to advance the interests of apprentices. It seems to us that what is needed is something which stimulates the interest of apprentices—makes them feel that they are persons of worth and merit. In the hope of doing something along that line we have started a contest in our "Apprentice Printers' Technical Club" department. It is our desire to have apprentices take part. No one need fear to enter the contest because he is afraid his work is not up to the mark. There will be no attempt to be "smart" or make fun of even the feeblest attempt. That is not our way. We have too much respect for the earnestness and ambition of the boy who sends in a specimen to desire to do aught but serve and help him. We shall take pleasure in kindly and understandingly informing him of his faults, in the hope that in some future contest he will be a winner. If not all that, then at least we shall strive to inform him and encourage him, so that his hours in the office will be made pleasanter and more profitable by reason of what we teach him.

An Australian Government Asks for the I. T. U. Course.

Out of Australia, the land of experiments, come many things that surprise us. Excepting South Africans, our antipodean friends are the youngest of English-speaking peoples and hesitate at nothing in the way of social reform. Looked at from afar, they seem to have a passion for trade and technical education. In Melbourne we find the Workmen's College, while at Sydney there is the Technical College under the supervision of the Technical Education Branch of the Department of Public Instruction. Occasionally one comes in contact with an Australian who tells you that he attended one of these schools. Others will tell you that they did not have the opportunity, as they "lived in the country."

Now it is the purpose to remedy that defect in the printing trades of New South Wales by instituting a correspondence course. What is known as the Country Printers' Wages Board has handed down an award fixing wages, hours and working conditions of journeymen and apprentices. Among the provisions is one requiring employers to give apprentices opportunities to receive instruction in the art by correspondence or by personal attendance at the Technical College. The wages of apprentices who "pass with honor" are automatically increased over the minimum scale. As the award has all the force of a law, it is really

a governmental incentive to the study of his trade by an apprentice.

This comes to our attention in a manner as unusual as it is pleasing. In the course of its work of craft education THE INLAND PRINTER developed the application of the principles and ideas that constitute what is known as the I. T. U. Course of Instruction in Printing. THE INLAND PRINTER furnishes the tuition, while the International Typographical Union defrays advertising and promotional expenses and gives a prize or rebate which permits the student to receive the instruction at considerably less than its commercial value. The fame of the Course has reached Australia, where there are several students, including teachers in the technical schools.

When it became necessary for Instructor Barker of the "composing classes" of the Technical College to devise a system of correspondence instruction in order to meet the requirements of the wages board, he turned his eyes Chicagoward and wrote us: "I am so impressed with the mastery and completeness shown in the lessons that I crave your permission to adapt some of the excellent examples relating to proportion and color. . . . Your consent would help wonderfully the efforts being made here for the betterment of the printing craft."

Mr. Barker's letter came to us with the British governmental line "On His Majesty's Service," and was followed by a letter from the New South Wales Typographical Association [Union] urging compliance with the request of the "Government Instructor in Composing at the State Technical College." This letter urged that by doing so a great benefit would be bestowed on many Australians who could not possibly "take up the I. T. U. Course."

Joyfully we informed the Australians to go ahead and good luck to them. While in the midst of dog-day misery we found pleasure in cogitating on the far-flung influence of what had been our aspiration and study for years. From sending to cities and towns specimens of printing in a showcase for the purpose of educating the inexperienced and stimulating the accomplished to receiving this, a request from a progressive government, is a far cry, but THE INLAND PRINTER is pleased to have traveled all the way in its educational efforts.

"WORTH A GOOD LITTLE BUNCH OF MONEY."

THE INLAND PRINTER fills a yearning want, and has given me many a happy hour after a strenuous day. In the last issue one little paragraph gave information that I had sought for months. It will be worth a good little bunch of money to me—that little paragraph.—*W. Des Gilliam, Waco, Texas.*

Written for THE INLAND PRINTER.

GRAMMAR AND PROOFREADING.

NO. II.—BY F. HORACE TEALL.



WHEN the preceding article under this title was written, no series was contemplated, and its only purpose was to note in a general way the value of practical grammatical knowledge to the proofreader. But that slight consideration of the subject was necessarily inadequate for any definite accomplishment, and the usefulness of detail in such matters impresses itself so forcibly as to induce the undertaking of a series of papers dealing with various incidental questions in the order commonly adopted in the text-books. This must not be understood as promising a complete treatise on grammar; any one who expects that will be disappointed. It must not be taken as indicating any pretension to rank as an authoritative grammarian by its writer. It is merely an effort by an average man to place before average men some results of a special research that they do not commonly make for themselves. Inevitably, this will involve some assertions that will not be accepted as fact by everybody, and even some that many readers will always consider false; but, while in many cases these assertions will be made with full consciousness of differing from opinions strongly held by others, the intention is to say nothing without careful study and determination.

It will always be an open question how far a proofreader should venture to correct the grammar of the work he reads. Mr. De Vinne, whose long experience fitted him as well as any one can be fitted to decide, says, in "Correct Composition," page 299: "When the reader meets with an unmistakable fault made by the writer through lapse of memory or by negligence, he should correct it. He does so, however, at some peril. He must know and not suspect it to be an error, and must be prepared to defend his correction, not by his own belief, but by unquestionable authority. . . . In every writing of importance the reader should query faulty construction, bad metaphor, inconsistent statement, the misuse of a word, and other errors of a similar character; but in no case should he correct these apparent faults when the author will revise what he has read; he must stop with the query. . . . When copy has been negligently written by an undisciplined writer who can not revise the reading, the reader should correct the grosser errors according to the standard of

the editor or of the office, as he may be directed. But they must be indefensible errors. . . . While it is desirable to have accurate workmanship, the reader should not forget that it is his first duty to correct, and not to edit. He must not spend unnecessary time in consulting reference-books to make up the deficiencies of a careless writer. Nor should he annoy the author with any emendations that savor of pedantic nicety."

The general question of what is expected from proofreaders is not the subject of these papers, but is important in connection with our special subject, which is the detailed knowledge required, and the necessary technical facility, especially in the matter of terminology and analyzation. It is impossible to enforce too impressively the need of close concentration and care in producing the desired result. Many papers have been published in THE INLAND PRINTER, to which readers may be referred, and they may profitably read also the rest of Mr. De Vinne's chapter.

One of the most difficult matters for decision is whether an unmistakable fault exists or not, since many forms of expression are held to be unmistakably faulty by some people and not at all faulty by others. What Mr. De Vinne must have meant are the faults that are clearly beyond defense by any one, and these should certainly be corrected by the proofreader, even under the strictest orders to follow copy, unless he is especially instructed to construe those orders with absolute literalness. Such an order should always act as perfect justification, even in the case of the most flagrant error that can appear in copy; yet it is difficult to conceive how a really good proofreader could deliberately pass uncorrected some of the errors that are seen in print.

Examples of what is meant are easily found. Here is one seen in to-day's newspaper: "Each of these men have sworn to do something." Of course every one who works at reading proof should know enough instantly to change this to "each of these men has," since the subject of the verb is "each," and no one would say anything except "each has" if there were no words between. Such errors arise from the use of the intervening words, the last of them being a plural noun. It is easy to perceive that the correct construction can be automatically sure of recognition only through ingrained knowledge, such as every one should have, of true grammar. Sometimes a false construction is so forcibly suggested by proximity of words that are not closely related in the real grammatical association that deliberation is requisite for perception of the difficulty. Help toward this end is the desideratum in the writing of these papers, and that help must come through drill in

parsing, though not necessarily the cut and dried parsing of the old-time text-books.

We shall be able to add here only a few words as to the value of parsing. Sherwin Cody refers to the dryness of grammar as formerly taught in the schools, saying: "We lost sight of the fact that while it is desirable that we be able to correct errors, it is far more desirable that we never make them at all. A familiarity with, and a habit of dealing with, correct forms so that we shall use them instinctively, are far more important than the ability to correct. . . . In olden times we were expected to 'parse' paragraphs from beautiful compositions until we hated everything connected with the subject. This parsing took the form of uttering a lingo or formula in connection with every word in the sentence as we came to it. The lingo soon became almost purely mechanical, and was so often repeated that nearly all its meaning was lost."

What he says about the superior value of being able not to make errors is true—but exclusively with reference to the work of originating expression. In proofreading correction and verification are more directly demanded, and it is impossible to verify or to correct without a process of parsing or analyzing, even if this be done only subconsciously and automatically. The ultimate meaning of this saying is that every proofreader needs to understand the intended correctness of every sentence he reads, and should endeavor not to pass one sentence as right until he is as nearly sure as possible that it is right.

(To be continued.)

MANAGEMENT AND EFFICIENCY.

The proprietor of a printing-office in an Ohio city of twelve thousand was always haunted by sight-drafts and overdrafts. He had a good business, thanks to his personal popularity and his ability as a solicitor, but his work was often unsatisfactory and seldom was an order delivered on time. Frequently pay-rolls were missed, and consequently his printers were always ready to leave at the first opening in other offices. This kept the force more or less disorganized.

A new foreman was secured, a young man who wanted to get a working interest in the business. For several weeks he made no complaints, handling the work as best he could—and kept records. Then he went to the proprietor.

"You insist that you can't afford to buy the equipment that the office needs. I want to tell you that you can't afford not to buy that equipment. Our paper-cutter can't take a thirty-six inch sheet of paper and so you have to pay for having stock cut by the paper house. You could get a fairly good cutter for \$125; the interest on the investment would be 67 cents a month, and yet you are paying out more than that every week to the wholesaler.

"That big job press needs a fountain. It would cost possibly \$25. Now whenever we are running a large form

it is necessary to stop every twelve or fifteen impressions and ink up. I have kept tab, and, while the press runs at 1,800 an hour, the best we can do is 1,300—time lost in inking up. You figure 50 cents a thousand for presswork of this kind—and your working day is cut down just one-third because you think you can't afford a fountain. It would pay for itself easily in a month.

"Then the type. There isn't enough for the business you are doing. As a result the cases are always low, and it is seldom that you can set a job without running around to 'pull sorts.' Sometimes I look five or ten minutes for a single letter—the lost time would buy a new case of type every day."

And so he went on pointing out the tremendous waste of time and the little leaks on each job. The foreman had insisted that every printer and pressfeeder keep an accurate record of his time; at the end of the day the sheets showed just how many hours had been spent in profitable, productive work and how much time had been lost because proper facilities were lacking.

"Five hundred dollars," continued the foreman, "would put in all the material that is really needed. The interest on that additional investment would be \$2.50 a month. We would save that much every day."

The proprietor did not take kindly to the suggestion. He resented the idea that a youngster should come in and show him how to run his business. The foreman left the figures and records in the office without arguing the case further. The next day was Sunday and the proprietor went over and over the sheets. He had always looked upon the keeping of such records as a waste of time that might be better spent in other ways, but he could not get away from the results indisputably emphasized in figures. More than that, the foreman had been "making good," and his views were really worth considering, even if they were not to be accepted.

It was nearly a week before the proprietor was convinced, and then only after he had watched the men at work and had questioned them regarding the loss of time. After acknowledging the economy in additional equipment, the proprietor was confronted by the fact that his credit would hardly warrant the expenditure. The foreman insisted on going with him to the banker, and to the man with money to loan the youngster pointed out just where every penny was to be spent and just how the investment would pay for itself. On the strength of the figures the loan was arranged and the new material added.

To-day the printing-office occupies a three-story building of its own. It has worked up a blank-book business that extends over many counties. The former foreman is secretary and treasurer of the company, and is still keeping absolute records of every operation.—*System*.

B. L. T. "PICKUPS."

ALL LIT UP.

Ned Childe and Edgar Summers have treated themselves to a new coat of paint, Mr. Summers also put in a furnace.—*Martinsville Planet*.

SUMMER QUARTERS.

After the honeymoon Mrs. LeBurtis will be at home to her numerous friends at the corner of Dundas and Oxford streets.—*Woodstock (Ont.) Sentinel*.

THE SECRETARY WILL FORWARD CARDS.

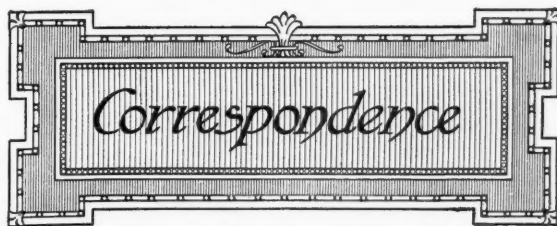
SIR,—I long to be enrolled in the concatenated order of o. f. editors who stood up at the case to set their editorials, who later in the week yanked the Archimedean lever, and who, still later in the week, stood up and took the cussings for the editorials mentioned above. OLD G. S. C.

—A Line-o'-Type or Two, Chicago Tribune.



FREEDOM!

Photograph by R. R. Sallows, Goderich, Canada.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A NEW PROFESSION.

To the Editor:

PORTLAND, ORE., July 11, 1911.

For the past ten years the whole printing world has been giving much time and thought to the cost of production, with the hope, desire and intention that the craft shall be benefited thereby. All items that make up the cost-sheet have been considered, leaks in the workroom and the office have been calked, and from every point of vantage the future of the master printer appears bright and cheerful.

While the adoption of a cost system has accomplished wonders in bringing order out of chaos, every plant catering to what is known as commercial printing indulges in an enormous amount of wasted time and energy that now forms a portion of these costs. To complete the evolution from haphazard ideas to business methods these wastes must be considered, studied and then eliminated—or at least minimized.

In considering this waste, which has a bearing on a great many items that contribute to the cost of production, let us look backward and then follow the evolution of cost finding and the discovery of waste.

It is within the recollection of many estimators when the price for printing was based on nothing more than the cost of stock and the actual amount paid for labor plus *any* profit that would make the total sum *less* than what might be quoted by a competitor. Now, how many estimates are made daily and what proportion develops into orders? A very small percentage.

Before the formation of the Board of Trade in Denver a large buyer of printing remarked that if he called for five estimates he felt sure he would procure the job as cheap as it could be produced, but if he asked for ten bids he was certain to get the work done for less than the cost of production. Think of the aggregate time consumed in ten estimates—only one got the work, and with a microscope would hunt for the profit. Another buyer stated that he had only to lie to a printer to make a dollar. How's that? By simply telling Smith, who had given him a quotation of \$12.75, that Jones would do the work for \$11.75 and that he would prefer to have him (Smith) do the work if he would but meet Jones' price. Smith would. Let us hope such business (?) methods are only in history—never to be repeated. The Board of Trade, with its reporting office, has had a tendency to eliminate all but one estimate, which usually is carefully checked by an expert; *but all cities have not yet organized a board of trade.*

Next consider the amount of clerical work necessary to handle the small forms that go through a commercial plant. The entries on the time-slips by the compositor, proofreader, lock-up, pressman, feeder, stockman, etc.; the receipt-book and the delivery; the figuring of costs and making out of bill, and charging in salesbook; the posting in ledger and

making of statements; all take a great deal of time for a small order. That time costs money, is a part of the cost of production, and to which a profit must be added before the charge to the customer is made.

There is another item that enters into this waste. It is the lack of preparation of copy. How often, in twenty-five years' experience, has the writer seen copy that had to be deciphered and rewritten before a compositor could make head or tail of it. One customer is always so busy—when making up new copy—that only a few words are spelled out, the copy is written (scrawled would be a better word) on manila wrapping with a hard pencil, and when handed to the printer must be explained in detail, and then be rewritten before given to the compositor.

Another item. Why should a printer sell paper from all the sample-books that are made up? Possibly not so extreme as that, but there are too many brands of paper on the market. (One writer states that a complete list comprises twenty thousand brands.) Every printer knows that each wholesale paper house has stocks that duplicate those carried by other houses, except the water-marks. Particularly is this true of flats and bonds. The time is coming when every papermaker will standardize his goods by national advertising, as some are doing to-day, and these brands will be carried by all first-class paper houses.

Why exert energy and grind the machinery to print a sheet 5 by 8 inches when the stock is made 17 by 22, 19 by 24, etc., and in double sizes? And when many customers have work going on the same kind of stock? My first thoughts on this subject were started a few years ago while conducting a printing business. The orders were so numerous the presses were unable to get out the work on time. I attempted then to solve the problem but failed utterly, but not before I had reasoned out the cause. No man owning or operating a printing plant, except that it be a very large one, can overcome but in a small degree this wasted energy of men and machines. The reasons are obvious. You have only to note that in every city there is a print-shop for every two thousand of population—sometimes the shops are more frequent. Why? Every printer has his friends—and “knockers.” The former patronize him, the latter buy from his competitor. Then there is the laudable feeling to help all (and perhaps secure a share of their patronage) by dividing the work. There are many more reasons, but these are sufficient if none others existed. The plans I had worked out were thrown into the wastebasket, and all but forgotten when the subject was suddenly brought to mind again and in a peculiar manner. I was manager of the printing department of a concern that had its many interests divided into departments. The business was growing and it was thought necessary to create the position of sales manager, and an eastern man with much sales experience was employed. He knew absolutely nothing about the manufacture of the various lines he was called upon to handle, but with a determination to win started out to learn. After watching the operations of a cylinder press printing a sheet of light-weight enamel paper 19 by 25, and another starting off with a sheet of heavier enamel stock, about 13 by 20, and still another handling cardboard 22 by 28 inches, all on process colorwork, he inquired of the foreman of the room why so much energy was wasted; why he did not put the three forms on one press, which was large enough to take them? The foreman ridiculed the suggestion, but later explained the reasons why it could not be done. The incident was recited to me—and the “wheels” were again set in motion, with the result that I believe I now have a plan that will eliminate this waste of energy in a print-shop—or at least

reduce it to a minimum. The only obstacle to the success of the plan is one of the beneficiaries, the printer, and that because of his natural or acquired antipathy to the "printing jobber." While this plan does not consider jobbing it savors of that condemned vocation. Why this feeling of aversion against the jobber should exist I can not understand. He acts merely in the capacity of salesman and very often turns his orders to the shop that employs no outside man. Perhaps the printer entertains a feeling of jealousy, imagining the jobber is making more money than he with all his investment in expensive material and machinery. Hundreds of successful manufacturing concerns in other lines are dependent on the jobber or agent for their business. Such a method relieves them from the problem of sales and permits of the manufacturers' time being given entirely to buying and production.

But mine is not a jobbing plan — only savors of it. In every city of one hundred thousand or more population this wasted energy — which means money — can be avoided by the creation of a new profession — *the printing expert*. A man with fifteen to twenty years' experience in the various branches of the printing industry is available in almost every large city who can render valuable service to the buyer and maker of printed matter. He can help the advertising man plan his catalogue, arrange and mark up the copy, suggest stocks, colors, types and shapes for this or that piece of advertising or house form; place the contracts and follow the work to completion and delivery. He would make up full sheets of forms from the wants of his clients, and while giving the printer his full share of profit on each run would effect a saving for his employer — the buyer. The burden of handling the printing would be shifted to the expert's shoulders, and as his records would show all forms and the quantity used by each client, the stock would not be allowed to run down to the last pad or sheet.

The printer's cost and bookkeeping would be confined to one job-check for the whole sheet and the payment made direct by the consumer. The copy would be prepared as only a printer can do it, thus reducing errors to a minimum, and the delivery of all jobs on the sheet be made to the office of the expert who would attend to the distribution to proper parties. A very neat little system of index cards would be kept by the expert, which would make the keeping of records, billing and bookkeeping a simple affair.

While many printers boast that "rush orders are a delight," every one of them knows that where business is handled on a smooth, even basis, each order going along through the plant at every stage of the work just when it is ready to go, creates less friction and attendant waste than rush orders requiring the setting aside of a half-composed job or the lifting of a form, etc. Many buyers have rush jobs simply because no one is looking after the stock — "what is everybody's business is nobody's business," and the stock runs down. The expert would look after the stock and prevent most of the rush orders. His ability to lay out the form in the copy would prevent resetting many jobs and perhaps avoid many dissatisfied customers.

Handling thirty or forty clients would enable this new professional so to arrange his forms as to eliminate a great amount of this waste, for the benefit of all concerned. The printer could handle more business with the same plant and give less attention to details, the buyer would get the best of service at a small cost, and the expert would be valuable both to buyer and printer with the advice he could give to each. He must necessarily have had a vast experience and know a great deal about his profession.

The plan has all the merits of the clearing-house for printing, with none of the harsh features of the trust attached. The writer firmly believes that in a few years one may see in every large city one or more shingles reading, "Printing Expert."

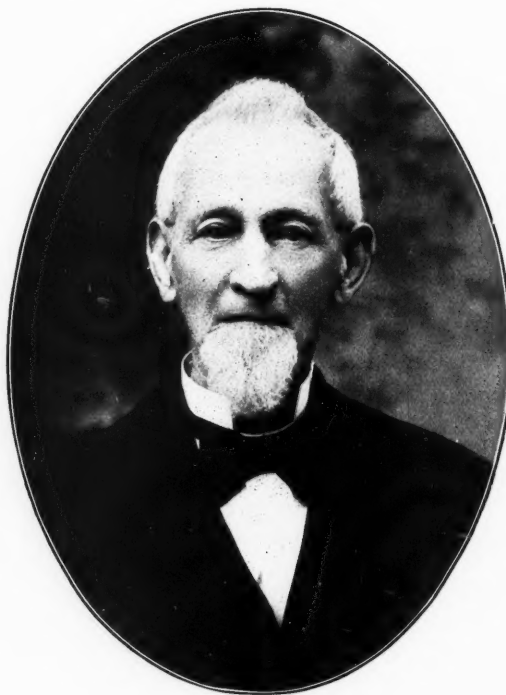
CLAUDE RAIFF MILLER.

WILLIAM H. CLEMMITT, OLDEST ACTIVE PRINTER.

To the Editor: BLACK RIVER FALLS, WIS., July 12, 1911.

It is with pleasure and pride that the fine half-tone picture of my father, Frank Cooper, is noted in the June issue of your magazine, accompanied by kindly reference to his notable career as a printer.

While some had referred to him as probably the oldest printer, in continued service, in the country, and while we would be pleased to have it so, frankness and a native desire



WILLIAM H. CLEMMITT.

to disseminate correct information compel the acknowledgment that there is another with at least a longer and as honorable a record.

Through a current news note in the daily press my father, some months before his death, got into communication with William H. Clemmitt, of Richmond, Virginia, who was nearly a year his senior, and was eighty-eight years old on July 7. It was thus ascertained that Mr. Clemmitt commenced working in a printing-office when but ten years of age, and continued at the printing business until a year ago last fall without a hitch, except about four years in his teens, when he worked at painting on account of being thrown out of work in his adopted line.

In response to a later request for a photograph and some data as to his life, and particularly his experience in printerdom, we have the picture and a clipping from the *Richmond Daily News-Leader* of October 29 last, giving an account of his life in some detail.

William R. Clemmitt was born on July 7, 1824, in Nor-

folk, Virginia, but practically his whole life has been spent in Richmond. His father died when he was but four years of age. This made it necessary for him to secure employment at an early age, as a means of helping to sustain the family, and at ten he became an errand boy for a printshop. This led to his becoming a regularly apprenticed "printer's devil." Soon after the completion of his apprenticeship, however, his employers failed, and following this was when he worked a few years at coach painting.

In 1844 Clemmitt accepted the foremanship of a paper started in the interest of Henry Clay for the presidency. In 1852 he first entered business for himself, in company with two others who afterward retired on account of the business not being large enough to support three families. In the evacuation fire of Richmond, on April 2, 1865, his office was one of the victims. Upon taking an inventory of the salvage, as he expressed it, he found himself in possession of his good health, "a wife and five children, a mother, one apprentice, a humble home, not a dollar in money, not a tool to work with, and about \$500 ante-bellum debts." Without a sacrifice of any of these assets, he paid the debts in due course of time.

Not long after the fire he and another printer, who had also burned out, formed a partnership and mortgaged their homes to obtain money with which to purchase new material, and they were the first to open a book and job office in the city after the "unpleasantness." In 1879 Mr. Clemmitt sold out his interest, and has since worked for others as a journeyman printer. In the light of this fact it may be unnecessary to say that he has not accumulated any more of the "sinews of war" than is needed to smooth his pathway through the declining years of his life, but he owes no man a dollar and has what is better than great riches—a good name and numerous friends; and he is also fortunate in having been in possession of the health to enable him to earn a livelihood for himself to so near the end of life's journey. His later industrial service has been in the printing-office of Mitchell & Hotchkiss, and a letter from him as late as June 1 says that he is still able to go to the office three, four or five days in a week and to set type; but he says: "Sometimes they give me something to do, and at other times they tell me to 'go and walk around' or 'go and sit in the park,' or 'go and take your wife out for a ride.'"

GEORGE F. COOPER.

INCLINED TO BE SUSPICIOUS.

"You are one of the oldest conductors on our line," said the traction magnate.

"Yes, sir. I have been in your service nearly thirty years."

"Well, it's queer you have not wished to fit yourself for something better than being a mere conductor. You surely have had time when you was not on duty to study and read."

"Oh, I have read and studied; but it appears that I have wasted my time. I suppose if I had paid less attention to the subjunctive mood and more to practical things I should long ago have reached a much more important position than that which I hold."

After the conductor had gone, the magnate mused in silence for a while, and then, turning to his secretary, asked:

"What do you suppose he meant by the subjunctive mood? Has it anything to do with labor unions?"—*Chicago Record-Herald*.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

PREPARATIONS have already been begun for an international book and graphic-arts exposition, to be held in Leipsic in 1914.

A COURSE for teaching lithography has been added to the continuation school of Leipsic. Theoretic and practical instruction will be given.

A LIMITED liability company, with a capital stock of 500,000 marks (\$119,000), has been formed at Mannheim, to exploit the Mertens illustrative process.

A VALUABLE collection of specimens of paper and of literature on the production of paper has been devised to the German Book Trades Museum at Leipsic by the recently deceased Franz Bartsch, of Vienna.

AT the extraordinarily well attended convention of the German Master Printers' Association, held at Hamburg, May 27 and 28, an increase in the organization's scale of prices for printing was agreed upon, to take effect January 1, 1912.

THE Schnellpressenfabrik-Aktiengesellschaft, Heidelberg, has sold to R. Hoe & Co., of New York, the right to manufacture its "Heureka" flat-bed rotary press in England and the United States. The right of its manufacture in France was sold to the noted firm of Jules Derriey, of Paris.

RECENTLY forty thousand copies of a book denouncing the Catholic religion were seized by the authorities at Altona, as being unlawfully libelous. The subsequent court proceedings ended unfavorably for the publisher, and it was ordered that the books be burned in the yard of the city's courthouse.

THE *Illustrite Zeitung*, of Leipsic, made of its issue for April 20 a special number, devoted to exploiting the province of Hanover. For this issue 1,125,000 sheets of paper, weighing seventy-two tons, and over one ton of various colored inks were used. The sheets laid out end to end would reach beyond the distance from Leipsic to Paris.

THE printers in the office of the Social-democratic *Arbeiterzeitung* at Essen recently objected to the position a new foreman had selected for his desk, and, on being refused the privilege of placing it to suit themselves, went out on a strike. However, the union authorities declared the strike to be contrary to the conditions of the wage-scale, and sent the men back to work.

THE factory (at Berlin) supplying the Linotype in Germany has given notice of an increase in the price of the Ideal Linotype and of extra magazines, fonts of matrices, and two-letter molds. This action appears consequent upon the purchase by the Mergenthaler Setzmaschinenfabrik of the concerns manufacturing the Monoline and Victorline linecasting machines.

THE German National Museum at Munich has a noteworthy collection of models of machines and apparatus used in the reproductive arts. It is now intended to enlarge this by adding models of typesetting machinery, and printers who are displacing older machines by newer styles are requested either to donate the old models outright to the museum or sell them to it at a nominal price.

ACTIVE measures are being taken by the authorities to improve the scenery along the railroads, by clearing away the advertising signs on boards, stones and sides of build-

ings. A number of the advertisers affected took exception to the new order, and sought its negation through the courts, but so far without avail. As an exchange truly remarks, "Announcements should go in the newspapers; posters, on the special pillars."

In previous numbers THE INLAND PRINTER has shown two portraits (representing Ibsen and Tolstoi) composed with dotted types on the Typograph typesetting machine. Herewith is shown another interesting production by the artist-compositor who did the portraits for the manufacturers of the Typograph.



AN inkstand believed to have been in use thirty-four hundred and odd years ago is now shown in a Berlin museum. It is of wood and of Egyptian make, and is supposed to belong to the eighteenth or nineteenth dynasty, or about 1500 B. C. It has two compartments, the upper one with two holes to contain ink and the lower arranged to hold reed pens. That black and red inks were used is indicated by the dried remains in the receptacles.

THE German Book Trades Museum, at Leipsic, through the assistance of a number of members of the Book Trades Association, has secured possession of a valuable collection of about four hundred specimens of ancient book-bindings, which had been gathered by Dr. Becher, of Carlsbad. The museum has also been enriched by a collection of nearly two hundred thousand view post-cards, which were given it by the recently deceased Doctor Geibel, an enthusiastic collector of autographs.

THE firm of Friedrich Vieweg & Sohn, of Braunschweig, on the recent occasion of attaining its one hundred and twenty-fifth year, gave 3,000 marks (\$714) each to the Printers' General Mutual Benefit Association (whose headquarters are at Leipsic) and the German Book Trades Employees' Association, to add to their benefit funds. The proprietor of the firm received an honorary title of doctor and two of his technical assistants honorary insignia from the ducal regent of the district.

SOME interesting facts concerning the development of the printing industry in Berlin and its suburbs are given in a report presented at a meeting, on May 11, of Section 8 (Berlin) of the German Printing Trades Association for the Utilization of the Government's Accident Insurance System [how is this for a long name?]. According to this, the total sum paid out as wages in 1890 was 10,822,162 marks (\$2,575,675); this was more than doubled in the next ten years, being 22,161,538 marks (\$5,274,446) in 1900. In the succeeding ten years almost another doubling resulted—40,939,832 marks (\$9,743,680) in 1910. The average yearly wage of a craft workman in 1886 was

999.28 marks (\$237.83). This rose to 1,454.71 marks (\$346.02) in 1910, being an increase of 45.57 per cent in twenty-five years. The number of concerns insured was 461 in 1886; in 1910 it was 832, an increase of 80.47 per cent. The number of insured employees was 28,143 in 1910. In the same year there were 943 industrial accidents, of which the most occurred at cylinder presses (124), rotaries (70), platen presses (81), paper-cutters (31), and composing machines (13); at other various machines there were 135 accidents. There was paid during this year 118,761 marks (\$28,265) to insured injured work-people.

HERR KARL BAEDECKER, head of the publishing house at Leipsic bearing his name, died May 12, at a health resort in Württemberg, at the age of seventy-four. He was the son of the founder of the house, who started it in Coblenz in 1827, and who began in 1839 to publish his first guide-books for Holland and England, followed by those for all countries visited by tourists. The deceased in 1872 moved the plant to Leipsic, where he and his brother continued to perfect their famous guide-books, which are now published in all the modern languages. It is remarkable that these guides contain no advertisements and that no recommendations by Baedeker could be purchased.

THE Leipsic Society of Master Printers on October 4, 1910, inaugurated a course of teaching cost accounting, which ended May 5 last. It comprised thirty evening sessions of two hours each. At the beginning the attendance numbered forty-five and at the end eighteen, the average being thirty-one; ten attendants did not miss a single evening. Two ladies were among the attendants. The course included the reckoning of the costs, as based on the wage-scales, of producing all sorts of printed matter, beginning with the simplest forms up to illustrated and multicolored work, also job and rotary work. By means of this course much serviceable knowledge and practice was gained, which should enable the possessors to obtain and maintain better paying positions in the trade.

ON June 16, thirty-seven rotary pressmen employed by the August Scherl Company, of Berlin, laid down their work, because of the discharge of two of their colleagues, the demand for their reinstatement having been denied. In consequence, the Berlin *Lokal-Anzeiger*, *Der Tag*, and the *Abendzeitung*, published by this company, could not appear. Two other houses, Ullstein & Co. and Rudolf Mosse, offered assistance to the Scherl Company, but their pressmen were not so willing and also desisted from work, causing the temporary suspension of the Berlin *Tageblatt*, the *Abendpost* and the *Volkzeitung*. The action of the men was declared illegal by the printers' and the pressmen's unions, which demanded that the men return to work, under threat of expulsion from their organizations. However, it took three days of conferring before matters were finally adjusted so that the men would take their places again. On the 19th the papers mentioned again made their regular appearance. It appears that the cause of the trouble arose last December, when the Scherl Company let out seven pressmen and rearranged the working hours, which necessitated more overtime for the remainder than was satisfactory to them. The matter being referred to the proper authorities for consideration, these outlined a scheme of working hours, which the company was prepared to accept, but which was still objectionable to the men, who on May 8 showed a disposition to strike. The company had to give in, but brought a complaint before the authorities, charging the men with violation of the wage-contract. The men were adjudged guilty, and espe-

cial blame was laid on the two men who were later discharged. Though work has been resumed, the controversy requires some threshing out before everybody is satisfied.

GREAT BRITAIN.

At an exhibition in Shepard's Bush, London, are being shown the first power press built by Friedrich König and the earliest rotary, the latter originating in Edinburgh.

The late Mr. Elliott Stock, a noted London publisher, whose estate valued \$218,000, left \$2,500 to his manager, and directed that his collection of first editions and of drawings be sold at auction.

AN Edinburgh firm, Messrs. Ballentyne, Hanson & Co., lent to the Scottish National Exposition at Glasgow an old wooden hand press which James Ballentyne used in printing Sir Walter Scott's Waverley novels.

A COPY of the book written by Amerigo Vespucci and published at St. Dié, in 1507, was recently sold in London for \$500. This work describes the travels of the author, a Florentine merchant, who is said to have first discovered the mainland of America, which was named after him.

THIRTY boys employed as feeders in the printing-office of the Bank of England ceased work recently, because the usual payment of 3 pence daily for overtime had been stopped. Half an hour later they were informed that this remuneration would continue as before, when the victors promptly returned to their places.

At a late meeting of the London Printing Trades Committee, consisting of one delegate for each one thousand members of the unions engaged in the strike for the shorter work-day, it was resolved, by a vote of twenty-two for and four against, to permit each organization from now on to deal for itself with the employers.

At last accounts there were but seven hundred printers still out because of the strike in London for a shorter workday. This entails the expenditure of £730 (\$3,550) per week in strike benefits—25 shillings a week to each person. Of this amount £103 is paid to female printers. To support those still out, 3 shillings per week is collected from each working member of the London Society of Compositors.

FRANCE.

THE thirty printers in the city of Mans have given notice to their clients, by way of advertising in the local journals, that the price of printing would be raised.

THE shares of the *Revue des Deux Mondes*, which have a face value of 5,000 francs, are now held at 40,000 francs each, which would indicate that this publication is a very profitable one.

BEGINNING with May 15, the Parisian printers have increased the price of printing ten per cent. Announcement to their patrons of the increase has been posted in nearly all the offices.

ACCORDING to the latest statistics, there are four hundred linotype operators in Paris receiving \$2.40 per night of seven hours, while there are three thousand hand compositors receiving \$1.45 per day of nine hours.

THE ministry of finance has appointed a commission of eleven government officials, to study the question of reorganizing the entire service of the French Government Printing Office, and also to investigate all matters concerning the transfer of the office into the new buildings erected for it. It will be remembered there was much scandal in connection with the building of the office's new home.

THE Foucher typefoundry, of Paris, has produced a new model of its well-known automatic typesetting machine and claims that it will cast thirteen thousand letters per hour, or seventy thousand in a normal working day.

SANITARY regulations have been officially made in France that bronzing must be done exclusively by machinery. This redounds to the benefit of the makers of gold inks, by which the smaller shops can only do printing in gold.

A CONGRESS of those interested will be held in Roubaix, during September, to consider the apprenticeship question, especially as it applies to the printing trade. Delegates from the organizations of employing and working printers will be in attendance.

THE noted Parisian daily, *Le Temps*, on May 11 attained its fiftieth year, and at the same time moved into its handsome new building. Most noteworthy is the fact that this sheet appeared for the first time with six pages. It is now intended to have it appear occasionally with eight pages.

THE masters and men at Lyons recently made a five-year agreement upon a new wage-scale. The minimum rate per nine-hour day for hand compositors and pressmen is 6.50 francs (\$1.25), and per seven-hour day for machine compositors, 10.10 francs (\$1.96). The term of apprenticeship has been fixed at five years.

A VOTE was recently taken by the Paris compositors' union upon a proposition to give amnesty to those who had been expelled because of unfaithfulness during the strike in 1906. The result was unfavorable, the vote being 893 for and 997 against, which evidences a continuation of much ill feeling against the disloyal brethren.

THERE died recently at Lyons, M. Antoine Lumière, the head of the famous photographic house bearing this name. He was sixty-nine years old, and leaves two sons, August and Louis, who have also achieved distinction in the photographic arts. The color-negatives invented by the Lumières are a wonderful advance in their line. The Kinematograph owes much of its success to the inventive genius of the elder Lumière. The sons will continue the business, which has been increased by a coalition with the noted Yongla concern.

SWITZERLAND.

A CONVENTION of Swiss master printers was held at Bienne, June 10 and 11. One of the leading topics discussed was the selling price of printing.

RECENTLY the photoengraving houses of Switzerland and Germany, which belong to the respective master lithographic printers' associations of the two countries, agreed upon a uniform scale of prices. According to this, the charge per square centimeter for half-tones on zinc will be 10 centimes; vignetted, 12 centimes (respectively, 12½ and 15 cents per square inch); on copper, 12 centimes; vignetted, 15 centimes (respectively, 15 and 18½ cents per square inch). A discount of two per cent for cash in thirty days is given; also discounts of five, seven and ten per cent respectively upon 1,000, 2,000 and over 2,000 francs' worth of work ordered during one year.

THE Society for Maintaining the Gutenberg Hall at Berne, which was started in 1810, has just issued its first annual report. It is an elegantly executed forty-eight-page pamphlet, printed in old-style German type. In addition to the official report and list of members, it contains the second supplement to the catalogue of the books and objects

in the hall, which is an excellent museum of typographic antiquities. Some of the newly added books date back to 1523, 1528 and 1540. There is in the pamphlet also a short history of the introduction of printing into Switzerland and its subsequent development, illustrated by eight reproductions of early Swiss typography (some in colors), including three incunabula. Further interesting contents are a portrait of Gutenberg done in brass rules and a picture of the house (located in Beromünster) where the first Swiss printing was done. Typobibliophiles will be much interested in this booklet, even if it is printed in German and French. Copies may be had at 1 franc each from the society's secretary, Herr G. A. Buesz, Floragasse 28, Berne.

THE Schweigerhauser printing-office at Basle, after having occupied one location one hundred and fifteen years, will now remove to new, modernly arranged quarters, the old premises having been bought by the government for a special purpose. This office uses as a device the coat-of-arms of Johann Petri von Langendorf, dated 1484, in which year he established the business. About the middle of the seventeenth century the Petri family ceased as successors to the founder, and after a series of ownership changes one Jakob Decker acquired the office in 1795. The Decker successors developed the business in a high degree, operating ten presses and employing twenty-three workmen. One of the Decker family was given a commission as printer to the court at Berlin, and out of his office grew the present extensive government printing-office of Germany. In 1817 Johann Schweigerhauser acquired the Basle office and it has borne his name ever since. For a long time he and his successors held a brevet as the Basle University printers, through which they acquired distinction as publishers, to-day cataloguing as many as two thousand works in the various branches of literature. For over one hundred years this office has printed the *Kantonsblatt*.

AUSTRIA.

THE speeches were so plentiful at the last session of the Austrian Reichsrat that they swelled the official record to five thousand pages. The cost of printing reached \$60,000.

THE Pentecost issue of the *Neuer Wiener Tageblatt* contained 184 pages and that of the *Neue Freie Presse* 128 pages, showing that these Viennese journals are ambitious at times to compete with their big American contemporaries.

THE winter courses for book and illustrative work of the Royal Graphic Academy of Instruction and Experiment, at Vienna, begin by a preliminary examination of entrants, on September 16 and 18. Two courses take up typography, typefoundry, lithography and photography, and the mechanical, chemical, physical and hygienic details appertaining thereto, as well as study of materials, book-keeping and trade history. A third course is devoted to special training in photomechanical reproductive processes.

A WRITER on typographic topics in a Viennese trade journal refers to an element of confusion in naming graphic processes, to obviate which it is suggested to have words terminating in "typy" apply solely to high-relief methods of printing, such as printing from foundry's type and stereo and electro plates made from it, also from woodcuts and half-tones; words terminating in "graphy" apply to printing from flat surfaces, such as in the lithographic method, and words terminating in "gravure" to methods where the design is sunken in the plate, as in steel and copper plate printing. Thus, metalotypy, stereotypy, electrottypy, chemittypy, autotypy (a German word

for half-tone) are good words, while daguerreotypy and ferrottypy are not. Lithography and metallography (applying to offset plates) are good, while typography, though time-honored, is not. The French designation, photo-gravure, is not a good one for what we term half-tone, relief-plate printing. As the writer truly remarks, the translator meets with many difficulties in correctly rendering process names from one language to another.

SPAIN.

ON June 14, Richard Gans, proprietor of the enterprising typefoundry at Madrid bearing his name, celebrated his thirtieth business anniversary. The occupation of a new foundry building and the remodeling of the older buildings was also celebrated.

FOR the purpose of studying and improving the present conditions in the printing industry of Spain, there has been formed at Barcelona a permanent commission, composed of prominent printers. This commission has invited colleagues all over the country to participate in a congress, to be held September 4 to 6. The results of the conferences at this congress are to be presented to the government, that it may be induced to come to the assistance of the printing trade, which is now at a very low ebb in this land. Excursions to visit the larger factories and businesses will be a feature of this congress.

HUNGARY.

THROUGH the influence of the Prague Chamber of Commerce, a technical museum has been established in the palace of the Prince of Schwarzenberg, near the Hradschin, or royal castle. The graphic arts in particular are well represented in exhibits of machinery, appliances and products.

MENTION already has been made that the city administration of Budapest had fixed a daily charge of 15 crowns (\$3) for permits to distribute dodgers, etc., on the streets. Those interested made such an energetic protest that this rate has been reduced to 5 crowns daily for the distribution of printed advertising. The daily rate for "sandwich men" is fixed at 3 crowns, and at 10 crowns (formerly 25 crowns) for advertising vans.

ITALY.

OVER five hundred delegates were in attendance at the International Press Congress which was held in Rome in May.

THE second congress of Italian master printers was held in Turin, June 28 to July 1. Among the leading questions discussed were insurance against strikes and the starting of a special organ for the master printers.

OVER four hundred and fifty exhibitors have displays in the graphic arts section of the international exposition at Turin. One of the features is a printing-office fitted up after the pattern of the early ones, the one in the Plantin Musée at Antwerp being followed as a model.

CHINA.

THE government has started the establishing of a modern plant for printing paper money. It is estimated that the cost of the building and its appointments will reach \$2,000,000, and that it will take about two years to get everything into shape to begin printing. The government had sent Doctor Chen to Europe and America to study the problem of printing money, and on his report the note-printing establishment at Washington was taken as a model to follow.

BELGIUM.

THE Musée du Livre, at Brussels, has issued a pamphlet containing the draft of a novel law for establishing free public libraries in Belgium. The peculiar feature about the plan is that those desiring to borrow books are to be served by the postoffice department, which is to carry the books from the libraries to the readers and back again. A charge of 5 centimes (1 cent) per volume is to be made for this service. Book borrowers are to furnish a guarantee of 3 francs (60 cents) per volume, which guarantee may be made by a draft upon one's account at a postal savings-bank.

EGYPT.

THE report for 1910 of the Egyptian postoffice department states that 124 periodicals were published in this country during this year. Ten new publications were started, while thirty were suspended. The number of subscribers has also diminished, which is explained by the fact that much distrust is felt as to the ability of the postal régime to deliver the journals promptly and safely. Of the periodicals sixty-four are printed in Arabic, four in various Oriental and fifty-six in various European languages.

GUATEMALA.

THE capital, Guatemala, of this country, according to the *Heraldo*, has twenty printing-offices, employing about 400 printers and operating 18 rotaries, 15 cylinders and 150 platen presses. Considering that the capital has but fifty thousand inhabitants (and the whole country about one million two hundred thousand), one may conclude that our industry is quite well developed there.

ROUMANIA.

THE ministry of commerce has granted to Ch. Jonescu, printer, of Bucharest, an exemption for fifteen years from paying duties upon whatever printing material he may be obliged to import for his own use.

MISUSE OF WORD "WHILE."

A correspondent calls attention to the misuse of the word "while" by newspaper writers in the following communication:

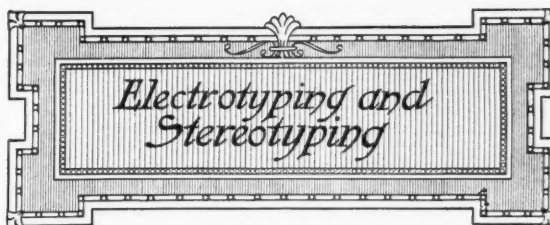
"I always read with interest allusions in your excellent publication to errors of grammar and construction to which reporters are prone. I wonder if you have observed how often the word 'while' is misused. Many reporters in their anxiety to avoid a too frequent repetition of the conjunction 'and' substitute 'while,' sometimes with absurd effect.

"I know one young reporter who appears to think that 'while' and 'and' are synonymous and may be introduced alternately anywhere. In reporting a concert not long ago he wrote something like this: 'Misses Smith and Jones sang duets, while Mr. Robinson's gramophone gave recitations.' Poor ladies. On another occasion, in an obituary article he wrote: 'The deceased lady's son died last summer, while her husband lost his life in the hunting field many years ago.'

"Surely all who write for the press and all editors and proofreaders should know that the adverb 'while' means either 'during the time that,' or 'as long as,' or 'at the same time that.'" — *Exchange*.

ECONOMY AND EFFICIENCY.

Harrington Emerson, the expert on scientific management, says that he never works for economy, but for efficiency, knowing that economy would result as a by-product.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address The Inland Printer Company, Chicago.

Roller-machine Paste.

G. L. writes: "I am a stereotyper by trade, but have always worked on brushwork. I am about to change my place. Where I am going they have a molding machine. Will you kindly furnish me with receipt for paste for molding machine matrix?"

Answer.—A good paste for roller matrices is made as follows: 15 pounds of white dextrin, 10 pounds of bolted whiting and 5 pounds of Oswego Starch in 22 quarts of water. Stir with the hands until all lumps have disappeared, and then cook in the usual manner. In warm weather a tablespoonful of carbolic acid should be added to prevent fermenting.

Sweating.

F. G. M. writes: "I have been having some trouble in soldering electros onto solid metal, and would like some advice."

Answer.—Shave the top of the base and the back of the plate so as to have clean, smooth surfaces. Do not shave the bottom of the base. Brush over the shaved surface of the base with soldering fluid, made by dissolving scraps of zinc in muriatic acid to saturation, and diluting with an equal bulk of water. After covering the surface of the base with a sheet of tinfoil, place it on an iron plate and float it in your metal-pot. When the tin begins to melt, remove the base from the metal-pot, place the electro upon it, and immediately clamp them together. The back of the electro should have been previously brushed over with the soldering fluid. The plate and base may be clamped together with an ordinary hand-clamp, or more than one if the plate is large, first protecting the face of the plate by laying upon it a piece of smooth board. In this method of blocking, advantage is taken of the fact that tin fuses at a much lower temperature than stereotype or electrotype metal, and also that clean, bright metal fuses much more readily than old metal, or, strictly speaking, metal which has become oxidized. Because of this latter fact, it is important that the bottom of the base should not be shaved, as the film of oxid protects it to a considerable extent and insures the fusing of the tin before the base metal is attacked.

Hot Solution.

L. L. S. writes: "I am having a lot of trouble with my solution and would like to have you help me if possible. I know that the solution should be warm, but mine is between 90° and 95° and that seems too warm. The shell deposits very slowly. Have you any suggestions that may be of assistance to me?"

Answer.—Your solution is unquestionably too warm, the best result obtaining at a temperature of about 80°.

The cause of heating of the solution is resistance. This is always the cause of heat, and the way to minimize the resistance is to increase the capacity of the conductors. The solution is a conductor of the current from the anode to the cathode. It is a very poor conductor, however, as all solutions are, and must, therefore, have a large area to compensate for what it lacks in quality. Under ordinary conditions the cross-sectional area of the solution should be at least twice as great as the area of the anode; with a very strong current, the cross-sectional area of the solution should be at least three times that of the anode. In other words, if the anode is 15 by 20 inches, the vat should be 32 inches wide and the solution 28 inches deep. A current of sufficient strength to deposit good shells in one hour requires large conductors, and this applies not only to the copper rods but to the solution, which is also a conductor and a poor one. What it lacks in quality must be made up in quantity. The solution depends largely upon the sulphuric acid in it for its conductivity, and a low percentage of this acid naturally increases the resistance and results in heat. When sulphuric acid is poured into the solution, it heats it, giving an erroneous idea that that is its function, but this heat is not permanent, as the solution soon cools off.

Hard Stereos.

C. H. L. writes: "Have you any special treatise on half-tones, stereotyping or instructions on Dalziel types? I want to produce nickel or steel faced stereotypes from half-tones for large number of impressions."

Answer.—Dalziel types are stereotypes cast of extremely hard metal and faced with nickel. The process consists in surrounding a sheet of matrix paper with nonpareil rules laid flat on the edges of the paper. The shallow pan thus formed is filled with a secret composition and allowed to set until the paper consistency for molding is reached. The impression is made on an electrotype molding press. After thorough drying the cast is made in the usual manner. The stereo is then nickel-plated. The Lovejoy Company, of New York, purchased the right to make these plates, but after experimenting for some time discovered that it cost more to make them than it did to make electrotypes. Any further information you may want regarding this form of stereotyping may probably be had by writing the Lovejoy Company.

STEREOTYPING HALF-TONES.

In stereotyping half-tones, it is well to use a special paper, which can be purchased from dealers in matrix paper. A good paste for this work can be made up of 2½ pounds of starch, ½ pound of flour and 6 ounces of dextrin with 2½ gallons of water, cooked in the usual way. Half-tones do not require oil, in fact it is better if they are not oiled.

NICKEL-PLATING STEREOTYPES.

In nickel-plating stereotypes great care should be used to see that the surface to be plated is perfectly clean. The plate should be dipped for a few seconds in a nitric-acid solution of about two ounces of acid to a gallon of water, to remove the oxid which forms over its face, and then thoroughly rinsed in water and quickly put into the bath, as a film of oxid forms almost immediately upon exposure to the air.

Casting Chalk-plates.

J. C. E. writes: "Is it possible to get as good casts from chalk-plates as from papier-maché molds?"

Answer.—The stereotyper in a newspaper office is frequently called upon to cast "chalk-plates." Good casts

may be made if the metal and chalk-plate are heated to the proper temperature. An error is often made in trying to cast with the temperature too low. Shrinks may be avoided by chilling the lower end of the cast first and gradually extending the cooling process to the upper end. This may be done with a sponge or swab soaked in water. The cooling should be done on the side the chalk-plate is on.

CONCAVED STEREOTYPES.

When large type or black cuts come out in the case concave or depressed in the center, it may be due to one of several causes. If the concave is in the matrix, it may be caused by hard drying-blankets and insufficient squeeze on the drying-press, or, if a very thin matrix is employed, the pressure of the metal in casting will sometimes force down the spaces around the large type or other black surface to an extent sufficient to cause the center of the type-mold to spring up slightly, thus forming a depression in the cast. If the matrix is not defective, the depression in the cast is caused by the shrinkage of the metal away from the matrix in cooling. This may be due to one or more of three causes: The metal may be too hot, or it may contain too much tin; or the casting-box may be tilted in the wrong direction, that is, so that the pressure of the metal is against the back cover of the box instead of against the matrix. The casting-box should lean a little so that the matrix will rest against the lower half. The tendency will then be for the metal to shrink away from the cover rather than away from the matrix. Honeycombed plates are caused by too much antimony in the metal, and the remedy is to add a smaller amount to the mixture. Spongy plates may be due to the presence of zinc in the metal or to lack of thorough mixing.

SOME OF THE TROUBLES AT A DEPARTMENT STORE.

A man with a soft, low voice had just completed his purchases in a department store, says the Brooklyn *Eagle*.

"What is the name?" asked the clerk.

"Jepson," replied the man.

"Chipson?"

"No, Jepson."

"Oh, yes, Jefferson."

"No, Jepson; J-e-p-s-o-n."

"Jepson?"

"That's it. You have it. Sixteen eighty-two" —

"Your first name, initial please."

"Oh, K."

"O. K. Jepson."

"Excuse me. It isn't O. K. You did not understand me. I said 'O-h.'"

"O. Jepson."

"No; rub out the O and let the K stand."

The clerk looked annoyed. "Will you please give me your initials again?"

"I said K."

"I beg pardon. You said O. K. Perhaps you had better write it yourself."

"I said 'Oh,'"

"Just now you said K."

"Allow me to finish what I started to say. I said 'Oh,' because I did not understand what you were asking me. I did not mean that it was my initial. My name is Kirby Jepson."

"Oh!"

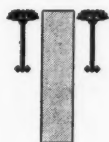
"No, not O., but K," said the man. "Give me the pencil and I'll write it down for you myself. There, I guess it's O. K. now."



CONTAINED in this month's insert are some unusual and interesting features. On this page and the one following are reproduced some commercial specimens by J. F. Tucker, of New Philadelphia, Ohio. Other specimens by Mr. Tucker, together with a sketch, appear in the Job Composition department. On pages 3 to 8, inclusive, will be found interesting designs in typefoundry materials, by courtesy of the H. C. Hansen Type Foundry, Barnhart Bros. & Spindler, the Keystone Type Foundry, the Mergenthaler Linotype Company, the American Type Founders Company and the Inland Type Foundry. These designs suggest some of the effects obtainable by the use of the recent offerings in type and decorative material, and their careful study can not be other than beneficial to the ambitious typographer with a sincere desire to bring about an improvement in his work.

More Profits

HOW TO GET
THEM



The
Marsh Printing Company
New Philadelphia,
Ohio

¶ The booklet is not expensive advertising. You do not scatter it broadcast. You select the list of buyers you wish to attract, and concentrate your efforts there.

¶ Persistency is required. It is not to be expected that you can convince a buyer your way the first time. Judicious, direct and persistent circulation of the right kind of booklet never fails to increase trade.

¶ The booklet should be mailed. The booklet should have an envelope to match. The cost of mailing a booklet is one cent, which delivers it right into the hand of the buyer you are after.

¶ The manufacturers whose goods the retailers handle are, as you know, persistent advertisers. They will gladly supply you with illustrations for use in your booklets.

Booklets
for
Manu-
facturers

¶ No other class of sellers uses booklets so much as manufacturers. Many of them have big catalogues and price lists, but they have, as a rule, learned the advantage of attack, in detail—a booklet for each machine or each group of machines.

TYPEWRITER PAPER, SPECIAL RULED BLANKS, BLANK BOOKS

TELEPHONE NUMBER 186-3

FINE STATIONERY, LETTER COPY PAPER, RUBBER STAMPS

The Marsh Printing Company

Printers, Rulers
and Stationers



Making a Specialty of
Fine Commercial Work
of Every Description

Your Order No.

Our Order No.

New Philadelphia, O.,

Sold to

TERMS: ALL BILLS SOLD DURING THE MONTH BECOME DUE ON FIRST OF MONTH FOLLOWING.

Eureka Overall Company

TELEPHONE NO.
319



E. J. KADERLY,
PROP.

NEW PHILADELPHIA, OHIO.

An Opportunity For Investment

\$40,000.00

WORTH OF INDUSTRIAL BONDS
SECURED BY FIRST MORTGAGE

MORTGAGES ON RECORD IN THE RECORDER'S OFFICES IN GUERNSEY AND TUSCARAWAS COUNTIES, IN THE STATE OF OHIO

Plant in Operation
Good Business
Handsome Profits

The Consolidated Gas Company
NEWCOMERTOWN, OHIO

Capital Stock - \$100,000.00

Fully paid and non-assessable. Par value \$5.00 per share. Company's stocks now worth par value. No stocks offered for sale, as they are sold to the amount of the company's capital on

The Buckeye Club

New Philadelphia, Ohio
1910-1911

Egypt
and the Holy Land

ORGANIZED AND FEDERATED
NINETEEN HUNDRED AND TWO

Commercial designs by J. F. Tucker, New Philadelphia, Ohio.
(See Job Composition Department.)

THE FIFTH ANNUAL
HARVEST FESTIVAL
HARTFORD GRANGE
PATRONS OF HUSBANDRY



October
the fifth
1911

AT THE CLUB-HOUSE AND GROUNDS
OF THE GOLF AND COUNTRY CLUB
HARTFORD, VERMONT

Composed in Puritan Series, with Symphony Ornament No. 330 and High Art Brass Rule.

By courtesy of the H. C. Hansen Type Foundry.



A CATALOGUE OF THE
LATEST FICTION
FOR ENTERTAINMENT *of*
THE VACATION READER

NEWCOMB & GOLDSMITH
PUBLISHERS AND BOOKSELLERS
BOSTON • MASSACHUSETTS

Composed in Caalon Fullface, with Berkshire Ornament No. 93 and High Art Brass Rule.

Girdon-Brown Automobile

The Girdon-Brown Car is made and distributed by an experienced organization whose equal aim is to build the finest cars possible and to render such attentive service to owners that each car will give complete and permanent satisfaction.

As to the fundamental virtues of Safety and Reliability, it is a typical Automobile—a car of the highest quality of material, workmanship and inspection. An up-to-date model.



Hanford, Browning & Delare
Selling Agents
794-798 Cycle Street, Motorville

Set in Barnhart Old Style.
By courtesy of Barnhart Bros. & Spindler.



DUTCH HANDICRAFT



CATALOGUE XIV

AN ILLUSTRATED PRICE LIST OF THE
VARIOUS MANUFACTURED PRODUCTS
FOR WHICH HOLLANDERS ARE NOTED

THE DUTCH STORE
ROTTERDAM BOULEVARD, NEW AMSTERDAM

13. Choptank River — Dividing Creek — Buoys Established.—On September 20, 1904, the following buoys were established to mark the channel in Dividing Creek, a tributary of the Choptank River:

Entrance buoy, a black spar, No. 1, moored in 9 feet of water, on the bearings:

Howells Point.....	S. by E. $\frac{3}{4}$ E.
Horn Point.....	SW.
Chlora Point.....	NW. $\frac{3}{4}$ W.

Channel buoy, a red spar, No. 2, moored in 11 feet of water, on the bearings:

Howells Point.....	S. by E. $\frac{1}{4}$ E.
Horn Point.....	SW. $\frac{1}{4}$ S.
Chlora Point.....	NW. by W. $\frac{3}{4}$ W.

14. Chesapeake Bay — Annapolis Harbor — Buoy Moved.—On September 18, 1904, the red spar buoy, No. 18, near the inner end of the dredged channel in Annapolis Harbor, was moved about $\frac{1}{8}$ mile southeastward and moored in 30 feet of water, on the bearings:

Carrs Point.....	ENE. $\frac{3}{4}$ E.
Horn Point.....	SSW. $\frac{1}{4}$ W.
Santee wharf, outer end.....	NW. by W. $\frac{3}{4}$ W.

(*L. H. B. Weekly N. to M. No. 10 of 1904.*—Charts affected: 385 and 135; *U. S. Coast Pilot, Atlantic Coast, Part VI, 1902, pp. 85, 86, 87.*)

15. Baltimore Harbor — Hawkins Point — Color of Lighthouse Changed.—The color of the lighthouse located in the water near Hawkins Point, southwestern side of Patapsco River, has been changed from white to light brown.

(*L. H. B. Weekly N. to M. No. 10 of 1904.*—Charts affected: 549 and 136; *U. S. Coast Pilot, Atlantic Coast, Part VI, 1902, p. 25.*)

DISTRICT OF COLUMBIA.

16. Potomac River — Buoy Established.—On October 6, 1904, *Naval Magazine buoy*, a red spar, No. 0, was moored in 17 feet of water on the edge of the flats, about $\frac{1}{4}$ mile below the U. S. Naval Magazine wharf, on the bearings:

Washington Monument.....	N. easterly
Naval Magazine wharf, outer end.....	NE. by N.
Hunters Point.....	N. by W. $\frac{3}{4}$ W.

(*L. H. B. Weekly N. to M. No. 11 of 1904.*—Charts affected: 391; *U. S. Coast Pilot, Atlantic Coast, Part VI, 1902, p. 79.*)

"FROM GRAVE TO GAY, FROM LIVELY TO SEVERE"

PRINTING

FOR ALL OCCASIONS

Printing, as done by us, has superior value because it is Planned to Attract and Convince. What you have to say to the Buying Public is better said when Printed by us, just as phrases spoken by one man may be unheeded which in the mouth of another may stir a whole nation to action.

Our Printing has infinite variety, suitable to every Occasion and Requirement. This Advertisement is composed in a recent Revival of Classic Types designed by BODONI, the greatest Printer of the early nineteenth century. This Type Design revolutionized typographic taste. Bodoni's work was admired by Napoleon the Great, who became the patron of Bodoni and generously financed the publishing enterprises of Italy's great printer.

Those of our customers whose work demands Simple Elegance, combined with Distinction of Style, will be well suited by this, our very Latest Acquisition in Types.

But we have all the Good and Fashionable Type Designs, and, better still, we know how to use them effectively for your advantage.

Attached is a specimen Title Page displayed in Bodoni Types.

THE CAXTON PRINTING WORKS

Gutenberg Avenue, Manly, Ohio

TELEPHONE MAIN 569

MACHINERY

MANUFACTURED

IN FACTORY OF

BURK MACHINE WORKS

HOISTING APPARATUS

NEWARK

No. 385 MANCHESTER STREET

MDCCCCXI

Set in Bodoni Series.

By courtesy of American Type Founders Company.

Every Day, Mister Printer

you look about the shop and try to devise ways and means for improving the quality and quantity of your work. You hear the call that has gone broadcast over the land for a higher standard of workmanship, and you are inspired to rush into the front rank. Some of you get there—and stay there; some of you get get there—and come back to the rear, and some of you never get any nearer the front than a mere desire to get there. The men who are out in front may not possess greater intelligence than the men behind, but it's a cinch their business acumen is more acute. And it's business ability, not the bare education one gets in schools and colleges, that puts one out in front and keeps one there. Ideas must get beyond thinking to produce results. So, Mr. Printer, set your standard at the hight you choose, but just let this truth settle in your mind: The men who have gained and hold the front ranks in the printing trades placed the matter of equipment as their chief necessity. They realized there were more properly equipped workmen than properly equipped workshops.

Job Composition

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

J. Forest Tucker.

The story of the rise of J. Forest Tucker, foreman in the composing-room of the Marsh Printing Company, New Philadelphia, Ohio, is an interesting study, one that any young compositor could read with profit, because it illustrates what can be accomplished by perseverance, industry and study. It is not one of the rapid strides of a genius, but rather of a steady advancement, advancement in spite of deterring influences that might easily have dwarfed ambition and made our subject one of that great army of mediocre craftsmen of our land.

Mr. Tucker has said to the writer that he doesn't just exactly know what most strongly induced him to learn the printing art, but being familiar with his career since the days when he first went to work in the job-printing establishment of A. V. Donahey, in New Philadelphia, Ohio, in 1897, I am inclined to think that it "just happened." A printing-shop has a strong attraction for the average boy fourteen or fifteen years of age, and no doubt it was such an attraction, together with the desire for a job, that caught the young man. Mr. Tucker was just fourteen years of age when he began his career in the printing field. He was a tall, slender, modest young fellow, but one of the dependable sort that you could always feel sure in trusting.

Mr. Tucker worked in the Donahey shop for several years. He learned to set type and feed job presses, but not much else. There was no guiding hand of a master printer to teach or inspire him. There was the most meager equipment, and the product was of the simple and common grade, but whatever the young man worked at, he strove of his own initiative to do in the best possible way.

He was born in a small village in Carroll county, Ohio,

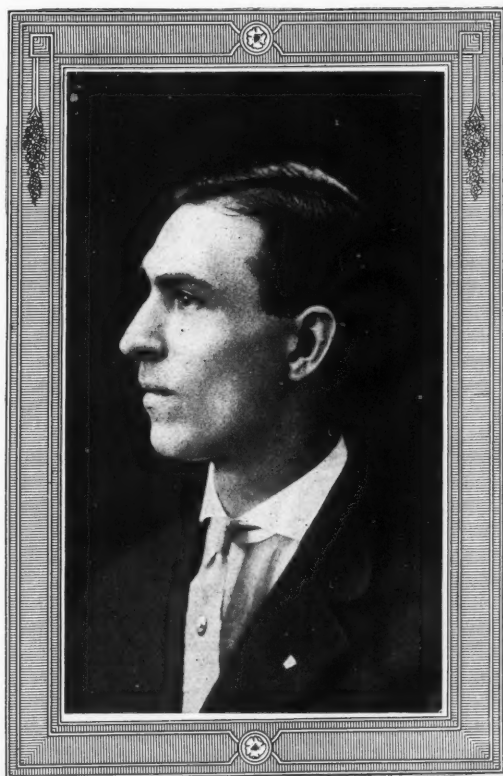
but came with his parents to New Philadelphia while quite young, and, as he went to work when only fourteen years of age, his school days were necessarily few; but being of an industrious nature, he wasted no time, and has done much reading to pertaining to the printing art in the trade journals and in books on printing subjects. Thus, what he has missed in common-school education, he has made up in the inspiration and knowledge gained from his reading.

Leaving the Donahey shop in 1901 he worked for a short time in the shop of the Ohio Printing Company, at New Philadelphia, going thence to Canton, Ohio, to the shop of the Enterprise Printing Company, and, as in the first shop in which he worked, he missed the stimulation and the inspiration of proper shop training. Of course he learned something of the purely mechanical phase of the business, but there was missing that atmosphere that tends to inspire one to efforts to progress in mastering the art. Feeling the restraint of this lack in proper conditions in his working surroundings, in January, 1907, Mr. Tucker left the Enterprise shop in Canton and returned to New Philadelphia, to enter the employ of the Marsh Printing Company, which is the successor of the Donahey shop, and located in the same rooms where he first went to work. Here he found conditions that readily inspired him to go forward. The shop was considerably improved in equipment, and a higher grade of product was being turned out than when he formerly worked there, but aside from this, he found in the management a responsive ambition to make the product the very best under all circumstances. Under this kindred ambition Mr. Tucker became an enthusiastic student of the art, and was always eager and alert to keep abreast with the advanced ideas and new and good things pertaining to the business of making good printing.

In 1909 and 1910 he was enrolled as one of the enthusiastic students of the I. T. U. job-composition course. Always chock full of good, tasteful ideas for the work in hand, yet it was the technical training received in that course of study that developed his capabilities more

than any other of his experiences. He has since won quite a number of prizes in composition contests, and his work is attracting attention in an ever-widening field for the product of the shop in which he is employed.

One of Mr. Tucker's hobbies is to "give them something different," keeping in mind, however, the rules governing good typography. The equipment of his workroom is somewhat modest as compared with larger shops in larger cities, but he is always resourceful, and inspection of specimens of his work would suggest to the average



J. FOREST TUCKER.



3 Different Position Postal Photographs

In Any Position **60c Per Dozen** In Any Position


Get on, hot off, hanging or under—any three positions—even the back of your head. Factors of good material, well isolated and unvarnished out to fade. Get the facts. Have them made today.

SEVENTEENTH ANNUAL CONVENTION

Goshen Township Sun- day School Association

EMMANUEL LUTHERAN CHURCH
NEW PHILADELPHIA, OHIO

SUNDAY, JUNE 11,
1911, 2 P. M.



Programme

INVOCATION	REV. H. H. CAMPBELL
SONG SERVICE	MRS. A. W. GILKINSON
ADULT CLASSES	G. A. GARVER
PRIMARY	MRS. A. A. HOFFMAN
DURT	MRS. A. W. GILKINSON
ADDRESS	B. CUNNING
MUSIC	FRED BARTHELMER
OFFERING	
ROLL CALL	
TREASURER'S REPORT	R. L. FRAZIER
ELECTION OF OFFICERS	
BENEDICTION	REV. WM. H. DYR

<p>MOLDING SAND</p> <p>LAYLAND FINE SAND LAYLAND HEAVY SAND FIREPROOF MOLDING SAND CORE SAND TRACTION SAND PLASTERING, CONCRETE AND GRAVEL SANDS CRUDE FIRE CLAY</p>	<p>E. F. MEYER MEYER BROTHERS L. MEYER</p> <p>PRODUCERS OF ALL KINDS OF</p> <h2>SAND</h2> <p>WORKS: LAYLAND, OHIO NEW PHILADELPHIA, OHIO</p> <p>MAIN OFFICE, NEW PHILADELPHIA, O. LONG DISTANCE TELEPHONE</p>	<p>SILICA SAND FOR</p> <p>STEEL CASTINGS, BOTH DRY AND GREEN SAND WORK</p> <p>OPEN HEARTH FURNACE MALLEABLE IRON FURNACE FOUNDRY CORES SAND BLAST, BRICK POTTERY AND TILE</p>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

NEW PHILADELPHIA, OHIO.

190.

THE MARSH PRINTING COMPANY, NEW PHILADELPHIA, OHIO

THE MARSH PRINTING COMPANY

NEW PHILADELPHIA, OHIO

The Marsh Printing Company

Prints and Colors
New Philadelphia, Ohio

mind that the plant was far better equipped than it really is. His workroom is well lighted, and in the matter of arrangement of type-cabinets, stones and work-benches he has placed them with an idea of economical advantage as to accessibility and lighting. It is a rule of his room that there must be a place for everything, and everything to be in its place when not in actual use.

He is a firm believer in the value of printers advertising their own business by the very best examples of their work, and he is never happier than when designing advertising for the shop in which he is employed. Some of the most notable specimens of his work have been done in this connection, and the good results in attracting new and better business to the firm as a result of such advertising are a source of pleasure and satisfaction to him.

In this sketch of Mr. Tucker's career in the field of printing, our object has been to tell a plain story of just an ordinary young man who is rapidly forging to the front as one of the compositors of the day and whose work is winning commendation for its excellence in artistic typography and originality of design. It is a story which shows that, in spite of environments that had anything but an uplifting tendency, by industrious application and a steadfast purpose to succeed, he has begun to reap the fruits of his efforts to enter the class of craftsmen who do the higher and better kind of printing.

THE LOCAL NEWSPAPER.

The local newspaper is the best friend that a retailer can hope to have. It is the means by which he is enabled to carry his business messages right into the very heart of the homes, where they will be read and listened to by every member of the household.

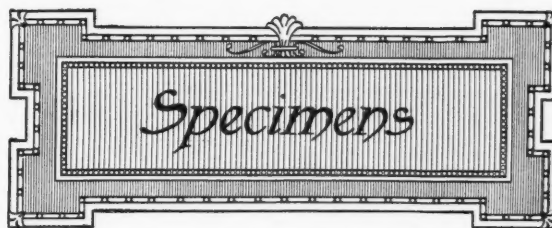
The local newspaper stands by the local merchant through thick and thin. Like the trade-paper, it works when it gets paid and when it doesn't. The merchant who does not use his local paper liberally is paying for it just the same. He may not think so, but he is. The local paper is the backbone of good government. It is the most potent force in molding public opinion, and to the credit of local editors, be it said, that as a class the local newspaper is the most incorruptible institution of the present day.

If there is a single retailer anywhere in the country who does not use his local newspaper liberally and intelligently, he is making the greatest mistake of his business career, for the local newspaper will furnish the demand which will sell his goods.

Using the local newspaper does not consist in running standing advertisements, but it does consist in supplying the editor with the best copy that can be procured, in liberal quantity and a change of copy for every issue. The man who does not change his copy hurts himself and hurts the paper. His trade wants a new message, and the man who puts up his new message in the most attractive manner is the man who gets the business.— *Wesley A. Stanger.*

BEER SLANG IN GERMANY.

Even the serious Germans, it appears, have a rich and racy slang. Here are some examples that a writer for the *Baltimore Sun* lately clawed out of a German dictionary: Bierfisch (beer fish), the little bits of cork that sometimes float in beer; bierrede (beer harangue), a speech made at a banquet; bierbass (beer bass), a heavy, unmelodious masculine voice; bierbruder (beer brother), a barroom acquaintance; biereifer (beer zeal), extraordinary and absurd enthusiasm.



BY F. J. TREZISE.

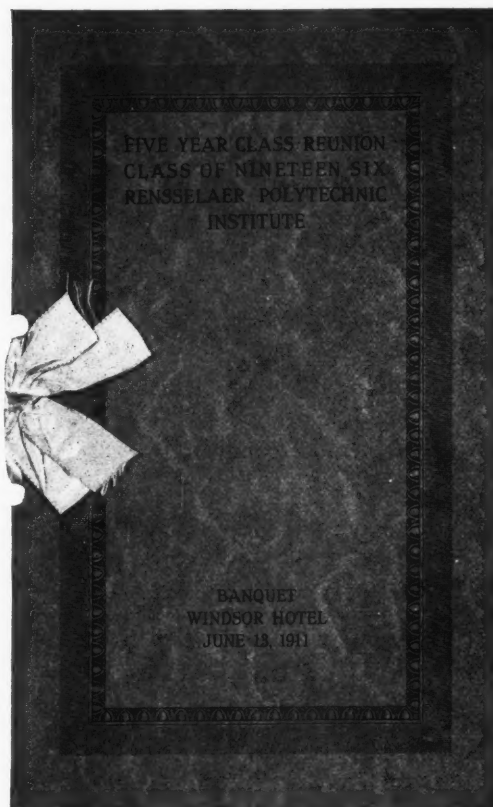
Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

THE JACKSON PRESS, Kingston, Ontario.—Your booklet is cleverly gotten up, well printed and should prove excellent advertising. We have no criticism to offer on its arrangement.

WARREN H. JARVIS, Santa Cruz, California.—We find nothing to criticize in the programs which you sent. The arrangements are very satisfactory and the embossing is unusually good.

JOHN McCORMICK, Troy, New York.—Both of the specimens are very satisfactory in design, the cover-page for the Rensselaer Polytechnic Institute being very appropriate and artistic. We show herewith a reproduction of it.

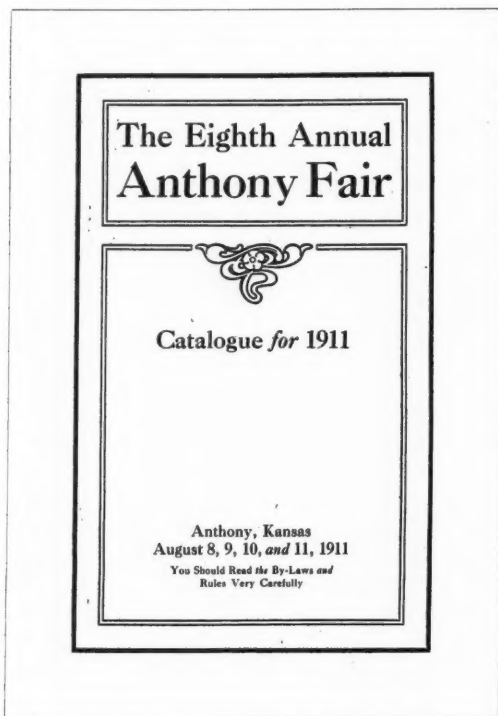


A classic page by John McCormick, Troy, New York.

THE GARDNER PRINTING COMPANY, Cleveland, Ohio.—The catalogue for the "Coe Vencer Machines" is very satisfactorily handled, although, personally, we would suggest that a slightly wider margin on the text pages would have resulted in a more satisfactory general appearance, inasmuch as some of them run rather close to the edge. Personally, we do not care

for the printing of the text matter in the front of the book in the bright color, as we think it destroys its legibility.

H. EMMET GREEN, Anthony, Kansas.—The simplicity of design shown in the specimens submitted is thoroughly in keeping with the work which we have previously received from you. We find nothing whatever to criticize



A pleasing panel arrangement by H. Emmet Green, Anthony, Kansas.

in any of these designs. We show herewith a cover-page design, which illustrates a pleasing breaking-up of spaces and the advantages gained by the use of plain type-faces.

ERNEST E. ADAMS, Toronto, Ontario.—The specimens which you send for criticism show an excellent appreciation of harmony in type-designs and are

very original in their treatment. Your handling of both of the menus is very satisfactory; the tint-block arrangement on the one being unusually effective.

MODERN PRINT SHOP, Detroit, Michigan.—Your letter-head and envelope both show a careful appreciation of the value of neat and dignified type arrangements for commercial stationery. We have no criticisms to offer on either of these pieces of work.

THE De Laval Separator Company, New York city.—Your catalogue, both as to cover and text pages, is exceptionally well designed and printed, and you are to be congratulated on its excellent appearance. The half-tones show up in a very satisfactory manner, and the arrangement of the text is all that could be desired.

HOEFLICH PRINTING HOUSE, Philadelphia, Pennsylvania.—All of the specimens are well printed, and we find little in them to which we can take exception. We would, however, suggest that you use a lighter ornament on the last page of the folder for Samuel H. French & Co., as the ornament which you have used is rather too strong to look well with the type-face.

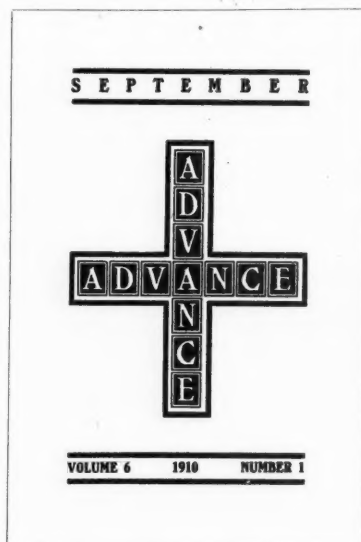
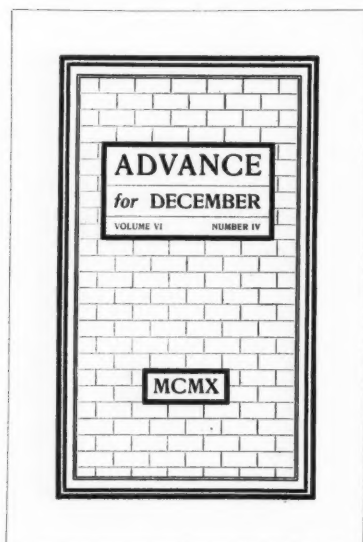
THE Jackson-Davies Press, Toronto, Canada.—The page for the "Bell Piano & Organ Company" would be much more satisfactory if the rules near the bottom were both of the lighter face and if the decoration in color outside of the border were omitted. At present there is too much color and attraction at the bottom of the page. The other specimen is very satisfactory.

A. F. JOHNSON, Lonsbury, North Carolina.—We would suggest that you use on the letter-head a brown inclining more toward orange, as it would contrast much more effectively with the blue. The letter-head in which the main line runs clear across the design is the more preferable, although in this heading we would suggest a trifle less space between words, making it up by letter-spacing a little.

THE Central Electric Company, Chicago.—The folder is very neat in its typographical arrangement, and we have no criticism whatever to offer regarding it. On the principle that a type-design is in nearly every other case more satisfactory when it is wider and heavier at the top than at the bottom, we would suggest that perhaps the use of a signature not wider than the measure in which the balance of the job is set would be slightly more pleasing.

C. C. RONALDS, Montreal, Canada.—Both of the booklets which you send for criticism are handsomely gotten up and among the finest specimens of this class of work which we have received. We would suggest, however, that if the text matter on all of the pages in the "Massachusetts Real Estate" booklet were leaded, the effect would be much more pleasing, as this particular type-face when run solid is not satisfactory. The colorwork throughout is exceptionally good.

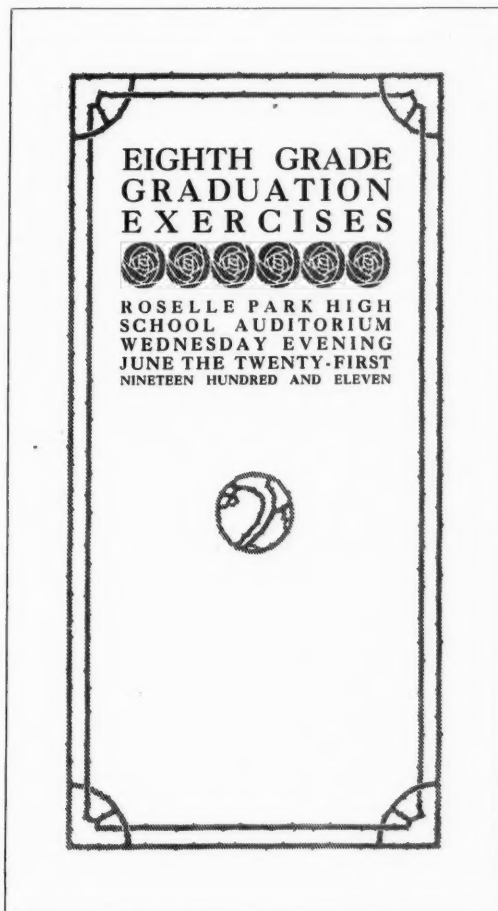
FROM Bruce F. Stevens, instructor in the printing class of the Utah Industrial School, Ogden, Utah, we have received a package of specimens turned out by students. Considering the fact that the oldest boy in the class is but seventeen years of age, the specimens are all that could be desired, and indicate a good appreciation of typographical arrangement. Chief among these specimens are cover-page designs for the *School Magazine*, three of which we reproduce herewith. The originals were in colors.



Cover-pages by students in the printing class of the Utah Industrial School, Ogden, Utah.

From the Pioneer Company, St. Paul, Minnesota, we have received a copy of a handsome booklet recently gotten out to advertise the Minnesota resorts along the line of the Northern Pacific Railway. The cover is an attractive design in gold and colors.

B. KLINE, New York city.—The cover-page of the program for the "Graduation Exercises" is a very pleasing arrangement, and the combination of red and gold which you have used is very satisfactory. We show herewith a reproduction of it.



Attractive page arrangement by B. Kline, New York city.

THE Lewis Printing Company, Greenville, South Carolina, is sending out to the trade a die-stamped cardboard key, on which is printed the words, "The Key to Your Printing Troubles." This should prove an effective advertisement for the Lewis Company.

From W. H. Wray, instructor of the classes in typography at the Rutherford Technical College, Newcastle-on-Tyne, England, we have received a page of specimens executed by students. While some of these specimens are very pleasing, the great majority of them show a too free use of decoration and an inclination toward the use of too many colors.

A. F. BENBOW, Bellevue, Kentucky.—Of the specimens which you have sent, we like best the one entitled "A Building Proposition," and think that if the words above quoted were raised up a trifle on the page and the whole design printed on a smoother stock, the result would be unusually pleasing, especially as you have been so successful in the arrangement of the panel design.

C. A. MANN, Huron, South Dakota.—On some of your specimens in colors, notably the one for the Fair City Supply Company, you have used too great a proportion of red. Where any of the warm colors—red, yellow or blue—are used in connection with other colors, they should be used in small quantities, as the printed page must usually be kept cold in tone. As a matter of personal opinion, rather than criticism, we would suggest that you use brown ink for the initial on the letter-head for The Anderson Printing Company, as the green and blue do not form what we

consider a pleasing color combination. The typographical arrangements of the specimens are very satisfactory.

H. W. LEGGETT, Ottawa, Canada.—The removal card which you have hand-lettered and printed is most pleasing, both in its design and color arrangement, and is thoroughly in keeping with the hand-lettered specimens which we have formerly received from you.

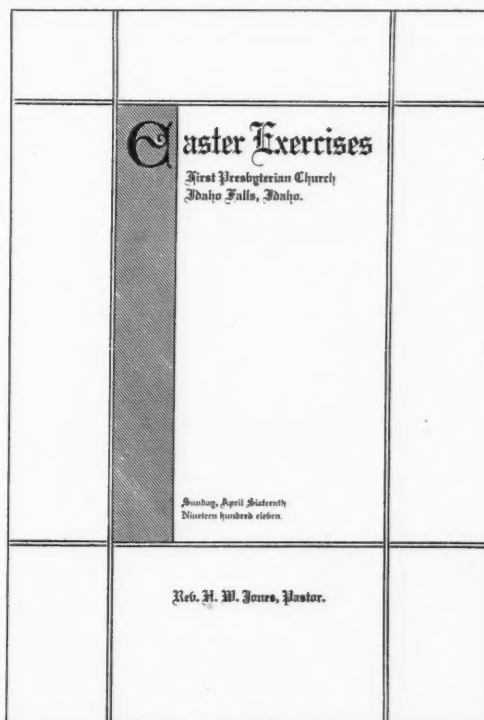
O. P. BRENDALL, Glenwood, Minnesota.—Owing to the fact that you have confined your typographical designs to a few series of type, the work is pleasing throughout, and we have no serious criticism to offer regarding any of it. Your cover and title pages, especially those for the "Musical Programs," are very pleasing, indeed.

THE McClenathan Printery, Dunkirk, New York.—The arrangement of the monthly blotter is very satisfactory, and we have no criticism to offer regarding it. We would, however, as a matter of personal opinion, suggest that you cut off the top line from the matter which follows it by a rule similar to that which you have placed above the name of the firm.

W. H. MACKNIGHT, Greeley, Colorado.—The convention program is well arranged as to cover and text pages, but we would suggest that you raise the type matter a trifle, in order to avoid having it placed exactly in the center. Where a group of matter is placed exactly in the center of the page we do not get the unequal division of space which is necessary to pleasing proportions.

A BOOKLET from the Union Bank Note Company, Kansas City, Missouri, containing examples of work recently done for customers, is a very attractive and forcible piece of advertising literature. Some of these specimens, printed on the stock used in the original jobs and tipped in the booklet, are very handsome, and illustrate the ability of this concern to handle the highest classes of typography.

GEORGE M. SCOTT, Idaho Falls, Idaho.—Your specimens are all pleasing, both in design and in the use which you have made of color combinations, and we find nothing whatever in them to criticize. Your arrangement of the program for the "Easter Exercises" is very satisfactory, and the manner in which you have used the tint-block in the panel is especially pleasing. We show herewith a reproduction of it.



Excellent tint-block effect by George M. Scott, Idaho Falls, Idaho.

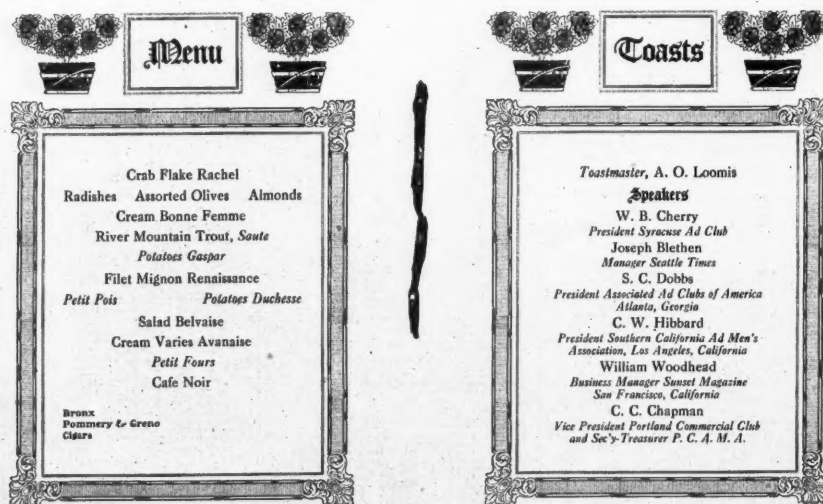
C. R. TROWBRIDGE, Mishawaka, Indiana.—We would suggest a trifle more margin around the type pages of the booklet, as they look rather crowded at present. We would also suggest that the title-page conform more to the principles of good typographical design. Your use of condensed capitals, with extended capitals on the same page, where it is entirely unnecessary, results in a lack of harmony of shapes which should have been avoided. Your placing of the trade-mark directly in the center of the space between

the other two groups on the page is not pleasing, and raising it a trifle, breaking the spaces up into more unequal sizes, would have been more in keeping with the proportion which is so desirable in the printed page. Then, too, we think that the feature line of the page should have been a trifle stronger.

FROM E. W. Stutes, Spokane, Washington, we have received another package of high-class commercial specimens, gotten up in the characteristic

monize well with the hair-line rules, and you will note in the cut-off rules, in the upper panel for the "Commencement of the Fort Smith High School," this lack of tone harmony. Your letter-head in green and brown is a pleasing panel arrangement, and we show herewith a reproduction of it.

R. M. BRUCE, Bamberg, South Carolina.—Placing the cover-design of the school catalogue directly in the center of the page has rather spoiled the general appearance. It should have been closer to the top. Black ink




Menu pages by Stutes, of Spokane.

Stutes style. Among the most attractive of these is a menu of a banquet in honor of the Pacific Coast Admen's Association. We show herewith a reproduction of the two inner pages, the originals of which were printed in black and red on cloth-finished India tint stock.

FRANK H. LOWE, Fort Smith, Arkansas.—Your commercial specimens are very satisfactory and we find little in any of them to criticize. We

instead of green would have been much more effective on the half-tones. The underscoring on the letter-head does not harmonize in tone with the type. A single rule, slightly heavier, would be preferable.

THE Van Meter-Welch Printing Company, New Richmond, Wisconsin.—The booklet submitted is very satisfactory, both as to type arrangement and color, although we think that if the matter which is on the cover-page

C. C. Calvert, President	YOUR WORK WHEN YOU WANT IT THE WAY YOU WANT IT	Jno. R. McBride, Vice Pres.
Manufacturing Stationers, Legal Blanks, Catalogs and Briefs, Society Stationery, Composition for the Trade	Calvert-McBride Printing Co. Printers and Binders	Special Ruling, Loose Leaf Devices of all kinds, Blank Book Makers, Commercial Printing and Magazine Binding
 19 North Eighth Street Fort Smith, Ark. ()		

Pleasing letter-head arrangement by Frank H. Lowe, Fort Smith, Arkansas.

would, however, call your attention to the fact that the use of hair-line rules usually results in broken lines, and we would suggest that you use nothing lighter than rules of one-half point face in the paneling and underscoring. One rarely finds type which is light enough in tone to har-

monize well with the hair-line rules, and you will note in the cut-off rules, in the upper panel for the "Commencement of the Fort Smith High School," this lack of tone harmony. Your letter-head in green and brown is a pleasing panel arrangement, and we show herewith a reproduction of it.

if not more so, than the arrangement which you have used with the decoration and the rules.

FROM J. W. Butler Paper Company, Chicago, we have received a booklet devoted to the interests of cameo plate coated book-paper. Printed throughout in colors from excellent half-tones, the effect is very pleasing, and illustrates, in a charming manner, the possibilities of this particular paper. The cover-design is handsomely embossed in gold and colors, and we show herewith a reproduction of it.



Cover of a handsome new catalogue from the J. W. Butler Paper Company.

FROM the three typos on the U. S. S. Connecticut — F. A. Oberg, A. V. Sterner, H. F. Baumgart — we have received a copy of greetings sent to relatives and friends on July Fourth. It consists of four pages and cover, well designed and pleasingly printed.

J. W. WATKINS, Jacksonville, Florida. — The booklet is one of the most artistic that we have seen in some time for size, type arrangement and the manner in which it is bound. The text is also well written and should prove exceptionally convincing from the standpoint of advertising. We congratulate you upon the excellent results you have obtained in this piece of work.

R. H. HUNTINGTON, East Stroudsburg, Pennsylvania. — Your specimens show a clever originality in the use of border designs on the commercial stationery and a thorough appreciation of the use of colors. On the cover-page for the "Manual of Public Schools," we note that you have used an ornament which is rather too strong in tone to harmonize with the border and with the type-face. One should avoid making the decoration, unless it very forcibly suggests the text by the nature of its design, the strongest spot of color on the page.

P. LIBERMAN, New York city. — We think that if you were to balance your designs on the center of the page, rather than placing them in groups diagonally across the page as you have done in several instances, the results would be much more satisfactory. We would also suggest that you use as few sizes of type as possible in getting proper displays for the jobs, and keep each group of text in one size, rather than using two or three. This particularly refers to the upper group on the cover-page of the booklet for the Rogers Clothing Company, as we feel that this group, if set up all in the same size, and in the center of the panel, would be much more

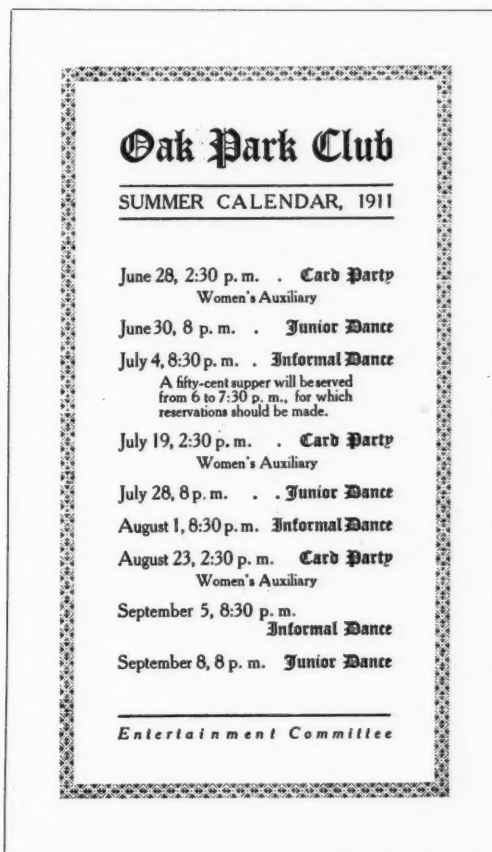
satisfactory. We would also suggest that where you use rules, either for underscoring or paneling, they be of such weight as will harmonize with the type-face used. A lack of this harmony is noted on this same cover-page.

A PACKAGE of commercial specimens from D. Gustafson, Red Wing, Minnesota, contains some unusually pleasing conceptions. In typography and color arrangements they are fully up to the high standard set by Mr. Gustafson in his previous work.

THE Printing Department of Society for Promoting Christian Knowledge, Madras, India, has sent to this department a package of specimens of work produced under the difficult conditions which surround a printer in India. Notwithstanding this, however, the work is very satisfactory throughout and, with the exception of a tendency toward over-ornamentation, we find little in it to criticize.

ERIC PETERSON, Fort Wayne, Indiana. — Both of the specimens are very satisfactory and we find little in either of them to criticize. We think, however, that the cover-page of the catalogue for the Sol. Mier Company is rather crowded, and we would suggest that the use of a small type-face for one or two of the lines, or groups of lines, would be an improvement, inasmuch as it would allow a little more white space throughout the page. The other pages are pleasingly arranged.

JERRY BECVAR, Chicago. — The specimens are all neat and tasty in appearance, and we find nothing whatever in any of them to which we



A calendar card by Jerry Becvar, Chicago.

can take exception. The summer calendar card for the Oak Park Club is a very pleasing type arrangement, and we show herewith a reproduction of it.

THE Kimball Press, of Evanston, Illinois, typographical designs of which have frequently been reproduced in this department, has announced its consolidation with the Blakely Printing Company, of Chicago. Mr. Kimball will continue the handling of high-grade printing in the new concern.

H. T. SANDY, Brooklyn, New York. — Red and blue as a color combination are not usually pleasing, and we would suggest that wherever possible you use orange in combination with blue, and green in combination with

red. Either of these combinations, however, if used with both of the colors bright and strong, will be a trifle too flashy, and inclining the orange toward the brown, or graying the green, will give softer and more pleasing combinations. Your type arrangements are very satisfactory.

OSCAR F. JACKSON, Lansing, Michigan.—The folder is very pleasing in appearance, and your arrangement of the illustrations is unusually clever. We would suggest, however, that if these illustrations had been printed on stock of a cool tone, rather than the warm pink which you have used, the effect would have been much more pleasing.

H. C. TRIPP, Eureka, Montana.—The bank statement is very pleasingly arranged and we find little in it to criticize. We would, however, suggest that where, in order to make a line of a given length, considerable spacing-out is necessary, it is advisable to do a little letter-spacing, rather than place all of the extra space between words. This refers particularly to the third and eighth lines of page 3 of the statement.

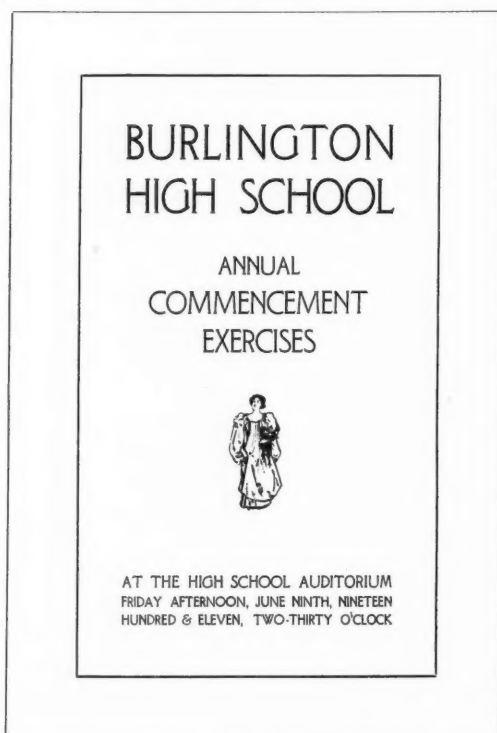
GUTHRIE SMITH, Alamogordo, New Mexico.—The letter-head arrangement is very satisfactory, and the only suggestion we would make regarding it is that you place just a trifle less space between words, as at present the spacing is rather wide. We think that if you were to break up the colors for the envelope in the same manner as you have done for the letter-head the effect would be much more pleasing.

MORGAN COMPANY, Oshkosh, Wisconsin.—Your catalogue, entitled "The Book Beautiful," is a very attractive piece of type-design, although personally we would prefer to see slightly wider margins around the pages, as we feel that the margins at present give a rather crowded appearance to the page. We also think that the use of a smaller size of type for the descriptive matter in the front part of the catalogue, with generous margins surrounding it, would have given a better appearance. The cover is very handsome, both in design and execution.

F. G. WOELLHAF, Burlington, Iowa.—Your resettings of the two jobs show a marked improvement, the booklet for the Burlington Basket Company

the word "Navajo," the letters "A," "V," "A," following each other, leave unsightly holes in the line, and we would suggest the letter-spacing of the balance of the line, in order to equalize its general appearance.

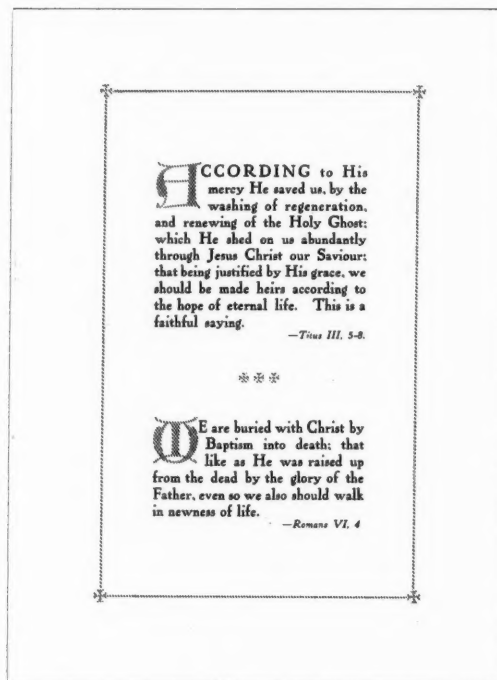
R. W. MILLER, Decatur, Illinois.—The use of black ink instead of brown on the "Land Agency" booklet would have given a much better effect to the half-tone illustrations, and we would also suggest that a slightly stronger color in place of the yellow-orange, which you have used on the cover, would have been more satisfactory. We also think that a different breaking-up of colors for this cover-design would have been more satisfactory, as the running of the heavy rule in the panel in the darker color makes it too strong and bold to harmonize well with the balance of the page. Your arrangements of the other pages are entirely satisfactory, although we note that in several instances you have used rules, either for panels or underscoring, which are so heavy that they form the strongest spots of attraction on the page.



Attractive typography by F. G. Woellhaf, Burlington, Iowa.

being infinitely better than the original copy. Your treatment of the balance of the work is excellent, and we show herewith reproductions of two of the pages.

C. E. SYLER, Vandalia, Missouri.—Your specimens are all excellent in design and we find little in them that calls for criticism. We would, however, suggest that you exercise a trifle more care in letter-spacing in words in which the letters themselves do not set closer together. You will note this more particularly in the letter-head for "The Navajo Kennels." In

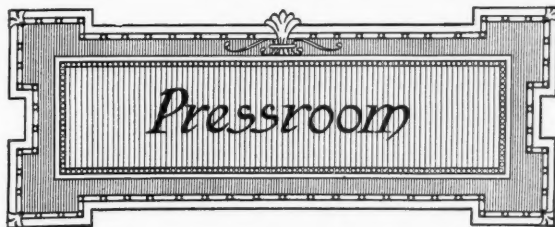


Appropriate decoration by F. G. Woellhaf, Burlington, Iowa.

CARR PRINTING COMPANY, Bountiful, Utah.—The high-school booklet is, in general, very attractive, although we would call your attention to one or two points regarding the typographical arrangement. We would suggest that you place less space between the words in the title on the cover, as the text or gothic letters should always be closely spaced because of the nature of their design. Owing to the size of the ornament which you have used underneath this feature line, we think that one size larger type would have been more satisfactory. This question of wide spacing of text letter also applies to the title-page. We would also suggest that you center the lines of the title-page, rather than run them diagonally across the design as you have done. Your advertisements are very well handled, although we would suggest that for underscoring and separating groups of type matter you use parallel rules of equal weight, rather than light and heavy rules.

WE THINK WE DO AND THEN WE DON'T.

A printer who installed a cost system in his former lack-of-system office a few months ago was trying to convince a skeptical friend of the wonders it had worked in his shop. He said, "We think we know what work costs until we find out that we don't. It is like a conversation at our dinner table, when my little son asked his mother, 'Mamma, did you know papa before you married him?' to which she replied, 'Well, I thought I did.'" — *Ben Franklin Bulletin*.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Vermilion not a Stable Pigment.

(901.) The addition of a small amount of paraffin to vermillion will tend to prevent the subsidence of the pigment from its vehicle by making a closer bond between the two. Vermilion is one of the few pigments that act in this way, so a degree of permanence is given by the addition of the wax.

To Clean Rubber Blankets.

(903.) If a rubber blanket is coated with hard ink, or carries ink in spots, it may be readily cleaned by using crude carbolic acid. Apply the acid carefully to the ink and allow it to stand for a time. Then take a rag having a small quantity of this material and rub the spots on places coated with the ink. It may require several applications to effectually clean the blanket. Crude carbolic acid acts very feebly on the rubber, but it is an active solvent for inks. It may be used also on cuts and type in combination with turpentine. To clean composition rollers, use it mixed with equal parts of machine oil; it does not harm the rollers.

A New Light for Color-printers.

(906.) Color-printers who operate night shifts or those who are compelled to use artificial light for pressroom illumination will be interested in a new lamp invented by one Max Weertz, of Bradford, England. It appears, from the account written by United States Consul Ingram, of Bradford, that the lamp may be used either in an electric current or in connection with a gas or incandescent oil lamp. The principal feature seems to be a special ray filter composed of green and blue glass. The claims make it appear that colors may be matched with the light of this lamp, and that it has the advantage of cheapness and uniformity in quantity and quality as well as extraordinary illuminating power. It is to be hoped that the inventor will make good these claims, for color-printers, especially, need such a means of illumination for pressrooms.

Heat Accelerates the Drying of Ink.

(905.) The application of heat to cause ink to take on a surface-protecting film to prevent offset is one of the principal features of a recent invention by Frank R. Craig, of Hamilton, Ohio. The attachment consists of a carriage carrying a gas burner of the Bunsen type, which can be regulated for the width and position of the printed sheet. This carriage travels in a reciprocating manner forward to the fly-table and back toward the grippers on a special framework that is simple in construction. One of the principal features of this arrangement is a means of automatically opening and closing the supply cock, allowing a full or diminished head of gas as desired. As all pressmen know, the application of heat, even in limited quantity, will prevent the formation or will dissipate electricity in dry, frosty weather. This feature alone will make the machine a valuable adjunct to any cylinder press or fold-

ing machine on account of the time and material it will save. The construction of the machine is governed by simple mechanical principles, so that no special knowledge is required to operate it.

White Letters on Red Stock.

(911.) Submits a chocolate-box cover die-stamped in white letter on antique ox-blood stock. The white ink is not as opaque as it should appear, considering the nature of the work. The writer asks the following question: "Kindly inform me through the 'Pressroom' column how the enclosed specimen is printed. It shows such good white effect."

Answer.—The specimen is executed on an embossing and die-stamping press. The die is usually of steel, and is engraved intaglio. The press carries an inking and wiping attachment that operates automatically. The sheets are fed to guides and the impression is furnished by a mechanical arrangement that gives immense pressure. The impressed sheet withdraws the ink from the incised parts of the plate. The ink is a heavy-bodied mass having the maximum of pigment, which accounts for its dense appearance, and being in relief gives an effect which can not be duplicated on type-presses.

Cheap Embossing Plates.

(902.) "Have you a treatise on making inexpensive embossing plates to be worked out by the pressman? A description of the method of handling the work will be appreciated."

Answer.—"Embossing and Die Stamping" is the title of a treatise for sale by The Inland Printer Company. Price, \$1.50. It describes all the methods of embossing, from the making of dies from cardboard to making the heavy brass embossing plates for stamping book-covers. We believe that any job that is worth while embossing should be handled properly. This can be done by having an engraver furnish suitable plates and with these plates any pressman of ordinary ability can do the rest. The principal features of embossing a printed line or part of a form consist in having a suitable ink and obtaining exact register. Another important matter is to have the stock seasoned properly, or protected from changes in the atmosphere after the first impression, otherwise exact register will be difficult to obtain. The making of the counter-die or force, to give the relief, is one of the most important features. The various steps are fully described in the treatise mentioned.

Permanence of Color in Printing-inks.

(904.) A desirable quality in colored printing-inks is permanence of tone. Many organic colors of a fugitive nature have given way to duplicate tones of equal brilliance that retain their luster, even when exposed to bright sunlight and all kinds of weather in a smoke-laden atmosphere. Note the lustrous reds and highly luminous yellows that are used in billboard advertisements. These colors are permanent to a high degree under the most exacting conditions. Not many years ago posters and other evanescent productions printed in colors exhibited deterioration after a short exposure to the elements. This radical change has been brought about by our eminent color chemists. These students of physics and chemistry are never satisfied, and are constantly striving by analysis and synthesis to replace the fugitive organic colors by those of an inorganic nature. They have, in some cases, after years of labor, given us a stable synthetic color for a fleeting natural one, as in the case of madder, which was formerly extracted from the

roots of the plant of that name. The coloring-matter of madder is alizarin, which is now extracted by a somewhat complicated process from coal. We owe this discovery to two continental chemists, Graebe and Liberman. The royal color ultramarine was originally a most expensive pigment, being ground from lapis lazuli. Its artificial production dates as far back as 1828, when it was made by Gmelin and by Guimet, who separately discovered its constituents. It is now manufactured very cheaply and is considered a very permanent color. Indigo is another example of an organic pigment that formerly was imported from India and the Oceanic Islands in large quantities. A German commercial chemist after years of study finally isolated its constituents and produced an artificial product. This, however, proved too costly for commercial purposes, but after about twelve years of experimenting the German scientist accidentally discovered a means of making indigo a commercial possibility and to-day the indigo trade of India is practically extinguished. Indigo is now actually exported from Germany to India. The commercial, as well as the artistic, element of the printing trades owes a great debt to these German chemists who have spent years of labor in exhaustive research in the analysis and synthesis of colormaking. The results of their work have given us cheap and reliable substitutes for what were heretofore fugitive and unreliable colors. The making of pigments now more than ever is an exact science, based no longer on the rule of thumb. It is to be hoped that other branches of the printing industries will reach the high state of organization that the inkmaking line has attained.

HE WOULDN'T ADVERTISE.

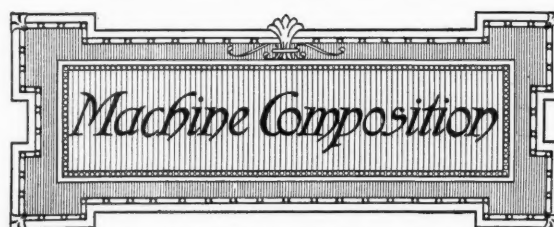
There was a man who hustled not —
To luck he trusted;
He would not advertise a dot —
And so he rusted,
And likewise busted.

— Baltimore Evening Sun.

WHITE PULP FROM PRINTED PAPER.

A patent has been granted to Dr. Hugo Henkel, of Düsseldorf, and Director Otto Gessler, of Augsburg, Germany, for the removal of ink from printed paper, by means of alkaline bleaching agents. The softened and defibered paper is treated in an alkaline solution of peroxids which in that process are transformed into a colloidal condition in connection with which silicic acid, silicates, or aluminates are employed. Silicic acid is best used in the so-called "soluble form," which is said to consist of a mixture of soluble glass and soda. By dissolving this compound in water, a hydrolitic change takes place, through which the silicic acid is precipitated in colloidal form. The precipitation commences several minutes after the mixing, and is completed in four or five hours; its duration being dependent upon the concentration and the temperature. Freshly precipitated hydro-oxid of aluminum operates in the same way.

The fatty substance in the printer's ink is so changed by the alkaline solution of the superoxid that it loses its binding power. In this manner, the ink is transformed into an emulsion by means of the colloidal silicic acid, and is easily separated from the fibers. The fibers themselves are not so much affected as by "Javelle" lye or by chlorid of lime solution. The bleaching effect of the peroxid has only a subordinate part in the case in question. Its resinifying or saponifying effect upon the printer's ink constitutes the most important feature of its operation.—*Paper.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Plunger Sticks in Well.

An operator in an Illinois city writes: "I wish to submit two problems that have baffled every effort I have been able to make to correct same. The first is: (1) Unless metal is kept hot enough to give more or less porous slugs, the plunger binds in the well immediately after making a cast. I secured a new plunger three weeks ago, owing to the old one having been badly chipped around the upper rings when I came; have swabbed the well daily with rag on a stick; have brushed plunger daily and oiled pivot. Pump-spring is running as slack as possible. I might add that the old plunger had a bent rod. The new plunger gives no better service than did the old one. Solid slugs are necessary, as most of our work is trade composition, the metal being mostly sold. (2) The matrices are probably as dirty on the sides as they could be, and give all kinds of trouble in the magazine entrance. Now my question is, can these matrices be cleaned on the sides without showing 'hair-lines'? I dislike to buy a new font (as all matrices are dirty, and some have broken walls and mashed lower back ears) if it be possible to save them. Machine is low-base Model 5, two years old. I understand there have been quite a number of operators on it (eight or ten, I believe). Gasoline is used for power and the burner. Keyboard never off till last week; right-hand vise jaw had half an inch play; 'pi' lines would cast; cams covered with oil 'so they wouldn't wear,' as the last 'op' told my employer, etc."

Answer.— If the plunger binds as it descends, put talow and graphite in the well, and it will tend to lubricate it and permit easier movement both ways. If it sticks on the up-stroke, then remove the clutch-spring and stretch it. This will give more power to overcome the difficulty. If the clutch is greasy or in any other way unfitted, it should be corrected. A new plunger in a badly worn well will not give good service. To know the condition of the well, you should have a normal supply of metal in the pot, and proper stress on the plunger spring. Then cast a few slugs. Note as the plunger descends if metal bubbles up around it. If this condition is pronounced, it will indicate an imperfect fit. The remedy is obvious. However, on a machine but two years old, this should not occur. If the metal is hot enough to give a proper face, it should also give a fair base. Probably if you clean out the mouthpiece cross-vents daily, it will tend to give a more solid slug. If you wash matrices in gasoline, it will undoubtedly produce "hair-lines." Do not do it. If the side walls are foul they may be rubbed on a smooth board having graphite thereon. This will tend to polish the dirt, as it were, and not remove all of it, for this so-called dirt on the sides of the matrix walls has a function—it prevents "hair-lines" to some extent. If you increase the stress of the springs of the justification levers, it will cause a tighter justification

of lines, and should minimize "hair-lines" as a result. Matrices with seriously damaged ears, toes or combinations should be discarded. Damaged walls on matrices should prohibit their use entirely, as it will tend to the destruction of the rest of the font ultimately. We can not see how a right-hand jaw could have a half-inch play, as you state. If it had so much play, no lines should cast, and you state that "pi" lines cast. It is quite possible your pump-stop is not in order. Naturally, cams should not have oil on their surfaces.

Parts Subject to Wear.

An operator in a Southern State writes as follows: "I have been a close reader of your department in THE INLAND PRINTER for several months; in fact, it is for this that I buy the journal, and would like for you to answer a few questions, which will probably be of help to others, as well as myself. I have been running a Linotype for only a few months, having had practically no instruction, with the exception of your valued book, 'The Mechanism of the Linotype.' Take a machine running on an average eight hours a day, what parts would most likely need replacing at the end of the first year? (2) At the end of the second year. (3) At the end of the third year. (4) At the end of the fourth year. (5) At the end of the fifth year. In the March issue I note that a Missouri operator asks information about first elevator rising during first justification, and you suggest several probable causes. Is it not probable that this action is caused by justification springs being too tight, or rather too strong for the length of line?"

Answer.—First year, and every year thereafter, assembler starwheel, assembler-buffer piece (D-646); possibly an elevator pawl (E-355), a chute-spring (D-459), and a front detaining plate (D-433); keyboard rubber rolls may last more than a year, it depends upon circumstances; knife-wiper (E-309), mold-wiper felt (F-841 and F-884). Verges may need replacing any time, also belts. Second year, starting-spring (B-238), and possibly pot-lever spring and plunger (F-879); a matrix buffer piece (back) (D-647). Third year, spaceband-box pawl springs (D-182, 183), assembling-elevator pawls (D-663). Fourth and fifth year, spaceband-box pawls and top rails, cam on back-distributor screw (G-242), bar point on distributor-box bar (G-154), pawl on vise-automatic stopped (F-408). The leather shoes on clutch-lever may last indefinitely by packing under them. The clutch-spring and perhaps some of the keyrod springs, assembler-star-pinion friction disk (D-315). The foregoing covers in a general way a number of parts that will wear and several springs that weaken and need renewing. In the matter of springs, however, there is no way of knowing when a spring will lose its tension. No mention is made of parts that may be broken by accident, nor to the renewing of matrices or spacebands. It is possible you may be right regarding the Missouri operator's troubles.

Distributor.

A Pennsylvania operator writes: "Am having a little trouble with the distributor; sometimes when line is delivered the matrices sort of stick; then I have to get up and give them a little push; then once in a while a matrix gets bent. I got a new lift, also a font distinguisher, as both were worn. Would like if you could inform me about the cause of trouble. The other information you furnished several months ago proved all right."

Answer.—You should have sent a few of the bent matrices you referred to. As it stands now, we can only guess at the cause. If you are in the habit of pushing the

matrices in when they fail to be taken up by the lifter, it furnishes a clue to the reason for replacing the font-distinguisher. A font-distinguisher should last for years—in fact, it should not at any time show wear. The damage or other troubles are the fault of the operator "pushing" the matrices in; do not do it. When matrices do not move in rapidly, at once examine for the cause; see if the font-distinguisher is set right, so it permits the matrices to pass over freely, and that no matrices are turned backward. This latter advice may not be needed, but if you find any thin or figure spaces with a groove cut in the lower end of a matrix that will line with a font-slot it indicates that matrices have been forced over the font-distinguisher. A new lifter may need adjusting; to test, send in a line, and while the matrices are being raised, note how far they clear the corner of the back top rail. If thin matrices, such as periods, commas, etc., lift two at a time, the fault lies in wear on the bar point or on the vertical side of the top rails. If there is wear on these points the two top rails and the two lower rails should be renewed, and the bar point should be renewed also.

Repairing a Knife Wiper.

A. A. C., linotype machinist in a California printing plant, contributes the following to this department: "Having received very much valuable information through your columns, I contribute the following: The small pin in the top of the knife-wiper latch-rod hinge piece that works in the groove in the latch-rod to keep it from turning sideways has a tendency to work loose in time, and it is quite difficult to rivet a new one in securely, especially after the hole in the hinge piece becomes enlarged. My remedy consists in boring another hole about a quarter of an inch below the one already there, then taking a piece of steel wire that will fit easily into the groove (a bicycle spoke is just right) and cut off a piece one-half inch long, bend one-eighth inch of each end up so as to form right angles with the central piece, which must be the same length as the distance between the two holes, insert the two points into the holes from the inside with a pair of tweezers, cut off and file smooth the ends projecting through, and you have a job that will stay. I also seek the following information: A set of matrices, run probably a year, is doing fine work on the lightface, but the blackface is showing a few hair-lines. I judged the dirt and graphite on the sides of the matrices at the lightface casting-point was holding the matrices apart so that a little metal could work between them when casting blackface (the blackface is used comparatively little). Believing that the justification springs were too weak and not justifying the lines tight enough, I strengthened them and don't believe the trouble is getting any worse. Is my surmise correct, and can I do anything further? Would it be all right to clean the dirt from the matrices? They do not look unusually dirty. This machine makes too much metal dust also, which drops into the intermediate channel, having to be blown out during the day to keep the spacebands from dragging in it."

Answer.—The showing of hair-lines may be due to the dirt on the sides of the matrices, but is more likely due to the damaged walls. Examine the walls of the vowel matrices and compare the conditions with that of the wall on the same matrix in the blackface position. You will no doubt find there is a difference. The increase of stress on the justification-lever springs will no doubt minimize the trouble, but will not entirely correct it. Polishing the matrices on their sides on a smooth board having graphite thereon will do no harm, but do not wash them in gasoline. The metal dust will diminish in quantity as the interstices

between the matrices and spacebands decrease in size. Your plan of tightening the springs is correct.

Clutch Adjustment.

The correspondent to whom instructions were given in regard to proper adjustment of the clutch, now writes: "I have tried the adjustments you mentioned. I find that when clutch is in action the space between collar and bearing is only thirteen thirty-seconds of an inch, while the space between fork lever and collar is about right. Took off clutch levers and cleaned leathers, and sandpapered them a little. What is necessary to bring the collar and bearing adjustment to fifteen thirty-seconds, or does it not matter? The machine seems to be running all right at present. The collar seems a little loose on the shaft, although the set-screw is tight. It seems to me that the clutch leathers need to be thinned down to bring the adjustment to the fifteen thirty-seconds. In changing from eight-point slug to eleven-point, the first slug or two seems to have difficulty in passing through trimming-knives. The bars on the eleven-point mold are much wider than on our eight-point mold. Will that mean the knives need sharpening?"

Answer.—The reason for the space being one-sixteenth less than normal is likely due to the thickness of the leathers or their being underlaid. If possible, reduce the leathers or put on new pieces of a thickness that will give approximately fifteen thirty-seconds of an inch between collar and bearing. The clutch-spring may require stretching. This will give more force and will cause the clutch-shoes to give a better pull. Slugs will eject with greater facility. The space between the forked lever and collar, if more than one thirty-second, may be corrected by the screw in the upper stop-lever. Turn it in. The looseness of the collar on the shaft is not harmful if the screw that goes through the clutch-rod is tight. If the knives are not nicked they probably do not need sharpening.

Transpositions.

F. E. W., an Indiana operator, writes as follows: "Being a reader of THE INLAND PRINTER, I much appreciate the 'Machine Composition' department. I am an operator on a Model Five Linotype. It is a new machine. I have run up against something which I can not account for. The six letters that pass through the second-escapement channel from the magazine seem to be retarded in some way, and do not get to the assembler in time. For instance: In setting the words 'the,' 'she,' 'and,' I get 'teh,' 'seh,' and the space band cuts off the 'd.' I have carefully watched my fingering and know that I touch the keys correctly. In setting the word 'clean' I get 'celan.' The six letters thus affected are 'n,' 's,' 'h,' 'r,' 'd,' and 'l.' In setting words ending in 'n' and 'd' the spaceband gets ahead of the 'n' and 'd.' Also, in setting 'there,' 'where,' 'receive,' I get 'theer,' 'wheer,' and 'reecive.' Also, in the word 'of,' the spaceband gets ahead of the 'f.' These troubles have caused me lots of worry and bad proofs. Will say that this occurs whether setting fast or slow. Any information on this subject will be very gratefully received. Will say that my ambition is to become a 'swift.'"

Answer.—The first step toward correcting a trouble of this nature is to ascertain the cause. If, as you say, your fingering is correct, that cause is eliminated. The next step is to observe how quickly the cams rotate after a key is depressed on the slow-responding characters. If you find that a cam delays in turning after it drops to the roll, it should be removed and cleaned and its pivot oiled. If the grooves in the corrugated edge of the cam are filled with

dirt, they should be cleaned out with a knife-blade file or other sharp instrument. The roller should have attention next. Its surface, if glazed, should be roughened with coarse flint paper, or washed in cold water with common soap. The bearings should be oiled and, of course, the belt should be tight enough to turn the rollers freely. Another point to observe is the guides adjacent to channels. These guides may bind a matrix and cause it to be momentarily retarded. If the matrices or channels in the magazine need cleaning, this will influence the delivery of matrices and may possibly cause transpositions. An analysis of the trouble by elimination will soon reveal to you the cause, and you will have little or no difficulty in remedying the defect when it is found.

Recent Patents on Composing Machinery.

Clutch.—C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed January 23, 1911. Issued May 9, 1911. No. 992,033.

Two-letter Matrix Aligning Plate.—H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed July 21, 1910. Issued June 27, 1911. No. 996,568.

Matrix Channel Cover-plate.—R. M. Bedell, New York, assignor to Mergenthaler Linotype Company, New York. Filed December 2, 1909. Issued July 4, 1911. No. 996,828.

Keyboard Mechanism for Typesetting Machines.—J. J. Hummell, Spokane, Wash. Filed December 28, 1910. Issued July 4, 1911. No. 997,131.

Magazine for Typesetting Machines.—J. J. Hummell, Spokane, Wash. Filed October 18, 1910. Issued July 4, 1911. No. 997,130.

Two-letter Monoline.—W. E. Bertram, Brooklyn, N. Y., assignor to Herman Ridder, New York. Filed May 13, 1910. Issued July 11, 1911. No. 997,735.

Two-letter Monoline.—W. E. Bertram, Brooklyn, N. Y., assignor to Herman Ridder, New York. Filed May 13, 1910. Issued July 11, 1911. No. 997,736.

DRAGON'S-BLOOD.

Dragon's-blood, which is used for coloring varnishes, as a medicine, and in photoengraving processes, is procurable from grocers and druggists in every bazaar in India. Both the false and true dragon's-blood may be purchased in the Bombay market.

Sir George Watt says that certain canes and rattans when freshly cut contain a large quantity of a liquid which, when evaporated, produces a red resin. One of the best-known qualities of the resin is sometimes called East Indian dragon's-blood. This is mostly prepared from the fruits of several species of *Calamus* found in the Straits settlements. The gum exudes naturally from between the scales of the fruit, and, being friable, is collected by shaking the fruit into baskets and then sifting the resin from the stems and particles of woody fiber, after which it is melted either by the heat of the sun or boiling water. An inferior quality is produced by boiling the fruit or by tapping the stems. The only Indian species hitherto reported as affording this resin is *Dæmonorops kurzianus*. The false dragon's-blood met with in Indian commerce is imported into Bombay from Sumatra, Penang, etc. The true dragon's-blood, however, is procured from Socotra, and is obtained by tapping the stems of several species of *Dracæna*, not *Calamus*.

Other technical publications state that Canary Islands dragon's-blood is the variety obtained from the celebrated dragon-tree of Teneriffe and adjacent islands, *Dracæna draco*. Very little of this now finds its way into European commerce, and the same can be said of Mexican dragon's-blood, which latter is obtained from *Croton draco*.

American official statistics show that the imports of dragon's-blood entered for consumption in the fiscal year ending June 30, 1909, aggregated 43,396 pounds, with an appraised value of 26.9 cents per pound, and in the fiscal year 1910 they amounted to 26,555 pounds, value 34 cents per pound. Dragon's-blood comes in free of duty.—*Consul Edwin S. Cunningham, Bombay, India.*

Written for THE INLAND PRINTER.

THE SALESMAN AND THE SHOP.

BY M. C. ROTIER,
Secretary, Meyer-Rotier Printing Company, Milwaukee.

IMPORTANCE OF GOOD SALESMANSHIP — QUALIFICATIONS NECESSARY — DIFFICULTIES TO BE MET — WHAT A SALESMAN OWES IN A CO-OPERATIVE WAY TO THE EXECUTIVE AND MECHANICAL DEPARTMENTS — RELATIONSHIP BETWEEN SALESMAN AND SHOP — THE THINGS THAT MAKE FOR SUCCESS IN ANY BUSINESS.



SALESMANSHIP is a comparatively new term in printing in the sense in which it is becoming effective to-day. Time was when printers scarcely knew the word "salesmanship" as applied to printing. The average printer was an order-taker. If he grew in his business it was much by force of circumstances, and force of a demand with a comparatively limited capacity. As time went on, press manufacturers and supply houses made it easy for others to get in the business, and for the average printer it became a scramble for work at ruinous prices. And so it has gone on for a number of years. It is now a survival of the fittest. It is developing in us an element once almost unknown to the business: The element of actually selling one's work at a profit and winning out by sheer merit in service and product.

Of course there have always been men identified with the printing business with a personality to draw trade, but even they were generally order-takers. Some applied selling arguments, no doubt, the same as they do now, but they had never analyzed their success or failure. To-day, order-taking has developed into a science — the science of salesmanship.

Hugh Chalmers has said: "Salesmanship is nothing more or less than making the other fellow feel as you do about the goods you have to offer."

Consider the significance of this and the application of it to the printer. It means that to be a truly good salesman he must first of all thoroughly believe in what he has to sell and then prepare himself to make the customer believe in it, too.

There is plenty of suggestion for action in this. The action must be to set up a groundwork first of all, in equipping yourself to do good work, cleanly and accurately, and to have the energy to push your capacity to keep promises of delivery.

Successful men of affairs — the masters of great industries — are the men who have by training or natural gift the ability to organize themselves and their institutions to successfully sell or promote their product or their plans.

The peculiar requirements of the printing business, however, demand a more thorough analysis of what constitutes successful salesmanship and what makes for success in this business.

In one thing, selling printing is like selling most anything — the result of organized mental effort, or as one man has expressed it, "a battle of wits." This battle of wits is especially exercised in the making of the first sale of printing.

The first sale, if made with promises that are reasonable and acceptable to the house, is certainly the most difficult to make and reflects greatest credit on the salesman.

A prospective buyer is usually in an antagonistic mood; wary, apparently indifferent, many times prejudiced.

These are the barricades a salesman must scale before he can hope to make a sale and make it at a profit.

Most salesmen know that an easy way to get a man's interest is by price-cutting.

That is why so much of it is done. It is the lazy man's way of doing business. He works along the line of least resistance.

Speaking of this "working along the lines of least resistance," I have always felt that this was a weak link in Sheldon's course of salesmanship. He advocates avoiding the difficult way of doing a thing.

Of course there is logic in this as applied to many of life's duties, but it has no place in a salesman's curriculum.

A salesman to be successful must study his prospect and the business of his prospect. He must be patient until he has prepared himself and then be patient in his toil to break down the natural barriers of opposition on the part of the buyer. He must cast aside the price-cutting weapon and win with his wits.

If he has done so, he has interested his man in himself and his product and not in his price.

That is what I mean when I say that the first sale especially is a battle of wits.

It does not follow, of course, that the salesman must not continue to be resourceful and energetic at all times in treating with a customer once made, and there are other qualifications than the breaking down of barriers, for engaging the customer's interest, that make for a good salesman.

A good salesman is really not good unless he takes his orders in a clean way — clean in a way that all the details of the transaction are clearly understood by both parties, and that no promises are made that the company can not reasonably carry out for the money.

Now, this is very important, because one of the common complaints of the man who is apparently successful in selling is that he leaves too many loose ends to his order for the house to stumble over and lose the profits that might be made if a reasonable consideration had been given to this feature when the order was taken.

A salesman when closing a deal must not be too eager to make all sorts of promises just because he thinks he has secured a good price. Perhaps after he is back to his desk and begins to figure out in detail how the work is really going to be done, he encounters many things that are difficult, or will take time to do, on which he had not calculated when making up his estimate.

To aid him in this, he must thoroughly familiarize himself with the possibilities, scope and range, as well as the limitations, of the practical, mechanical end of the business, and the size and character of his own plant.

Promising early deliveries and promising impractically high results under certain conditions are some of the important things a salesman is apt to do when not in close touch with the existing conditions in the manufacturing end.

The salesman must understand that coöperation must not always be expected to come from the office without giving coöperation in return. He must coöperate with the house to produce the work for the customer in the most expedient and profitable way without, of course, impairing the value of the work or in any way giving the customer less than was agreed upon.

The burden of almost the entire argument so far presented has been directed toward securing the first order; yet, after all, this is but half of the work which is demanded of the selling man.

Unlike most every other line of business, after the printing order is taken and entered, his work really begins in properly taking care of it, and, in much of the work,

keeping in direct touch with his customer on it. It can hardly be entrusted to the office-boy, or to the mechanical foreman, unless he knows how to handle customers. So much comes up from time to time that requires firmness, experience, diplomacy, that it is generally best for the salesman to handle the customer throughout the work. He must naturally strive to satisfy the customer in order to gain his future trade, and he should readily appreciate that if good personal service is rendered he ties that customer pretty strongly to the house. At the same time it is up to the salesman to see that the work comes through in the way he figured, leaving the margin of profit anticipated. Many customers often change their copy or their plans in such a way that if the salesman is not in constant touch with the work it will go through the shop and eat up all of the profits on which he figured.

I have tried to point out the importance of the salesman to any business—the difficulties he must encounter and be prepared to meet, and the consideration he must have, not only for the customer, but for the executive and mechanical forces.

What I have said regarding the necessary qualifications of a salesman and his importance to the business is all true, and the fact remains that to get business at profitable prices is not an easy matter, and with many it seems to be almost an impossibility.

That is why we have so few successes and so many that remain so-called one-man shops.

I have said all of this not so much to emphasize the importance of the good salesman, but to emphasize the necessity on our part, who are on the inside planning and working out the final details in the office and mechanical departments, to feel the responsibility to take care of the business—the orders—that is secured.

And now, after the salesman has qualified and is doing his share—after the sale is made—particularly the first sale, which has perhaps cost long preparation and hard struggle;

After the sale—what then?

It is then clearly up to the house, the shop, to make good. By this I mean that every individual employed in the establishment, from the office force down to the printer's devil, must be made to appreciate that back of every sale stands the coöperation of the house, and that he is working to please that customer, particularly that customer of the first sale.

You can see what that means.

Clearly it means that we are all, no matter in what capacity employed, component parts of the selling force.

The salaries we enjoy out of our business are really the result of coöperative effort to make sales.

The sales department of any concern can not take complete credit for the satisfactory business that its firm is doing.

A successful business is the result of giving satisfactory service. This kind of service builds for permanency.

The salesman's function is in getting the buyer linked to the business he represents through the first order.

After that the salesman needs the coöperation of the executive and manufacturing force.

The manufacturing department carries with it much of the responsibility for the success of a business because, no matter how well organized and efficient the salesman for printing may be, if this department does not make good the salesman can not expect to, very long.

I have tried to make clear that the salesman must coöperate with the house.

It therefore follows that the house must coöperate with the salesman, for it is this teamwork that makes for success.

Coöperation should be the thought all the time. Not the thought, "Is he stepping on my rights and the preserves of my department?"

Not the thought that it is up to the salesman, regardless of the customer's interests.

Many of the directions given by a salesman may seem whimsical.

Many of the interruptions and changes while work is in progress are apparently without excuse. But generally there is a good reason back of them.

When we are dealing with a customer, we are dealing with a human and uncertain element which we can not control. Many customers, because we do not understand them, do not seem to show good judgment. We think we are wiser than they, and we sometimes wonder how such people are successful. All of this is our viewpoint. We really ought to forget this, because it is engaging our mind in things over which we have no control and which we can not help, and distracting our thoughts from the important work we have to do.

We may control the character of our customers, or rather the kind of customers with whom we do business, by process of elimination.

When a customer gets too troublesome, or gets on our nerves because we do not understand him, drop him if necessary.

But after many years of experience I am more firm than ever in the belief that human nature is much alike, and when you drop one customer to take up another you simply change the character of your troubles.

We must take things philosophically, do the best we can; do not kick and berate the customer; it simply puts us out of tune with ourselves.

Too often the man indoors, at his desk, or employed in the mechanical intricacies of the work, gets sour.

It is natural in a way, because he does not have the enlivening influence of meeting new people and new scenes.

I maintain that a man, or woman, too, for that matter, who is so employed ought to get the habit of seeking society when the hours of labor are over. Do it in your home. Go to your lodge, your club or your church. "Mix" is the word. Mix, mix, mix. But be sure you mix with the right people. Always make it a point to seek the society or companionship of people who are your equals or superiors, not so much in a social way, but in an intellectual way. This has an educational and broadening influence.

This will fit you better for your work and help you to a quicker and better understanding of human nature. And this understanding of human nature and training to look at things with the other man's eyes and mind will make you more tolerant and will put you in better harmony or sympathy with the salesman who is trying to meet the requirements of the customers.

Customers' requirements often seem ridiculous, and I know that often a salesman is held accountable for the many folderols and seemingly unwarranted ideas of the customer.

Here is where that sympathetic coöperation must prevail.

If a salesman could find the time to explain the whys and wherefores of this, that, and the other thing, to each individual workman, it would, no doubt, greatly help to accomplish a harmonious and satisfactory result, but it

takes endless time to do this and is not practicable in the nature of things.

I do not mean to say that we should take things as they come and work out our orders blindly, without intelligence back of it, for the best worker is always the man who has and exercises the most intelligence, but I do mean to emphasize the point I made earlier, and that is the men who seek to improve themselves in every possible way naturally get a readier understanding of things generally and can reason out many of the whys and wherefores that would otherwise perplex them.

Another thing: While a salesman, or any one else for that matter, should not be encouraged to become a whiner over every little trouble he encounters, I insist that there are times when not enough consideration is paid to the complaints of work having gone wrong.

That is the real time when the word coöperation stands for something. If something has gone wrong, no matter who is to blame, get your heads together and see what can be done.

A salesman meets outside conditions of which the inside men do not know, and if he can point out what the other printer is doing, or the way in which the customer looks at this or that work, it is his duty to do so. And it is the duty of the office and mechanical departments to take it in good part and profit, if possible, by it. Criticism when offered should be meant for the accomplishment of some good. If it is of such a nature that no good can come from it, it should not be made; but it should be encouraged rather than rejected, for in this way we make ourselves better in our work.

We must all be in the spirit — "If anything is wrong we want to know it."

A salesman should study the strong, as well as the weak, selling points of the equipment and organization back of him, offering criticism when necessary and commendation when deserving.

No one selling printing can be successful unless he has the proper backing and support of the men who are responsible for the mechanical execution of the work to be sold.

There is nothing that will put backbone into a salesman like seeing the orders he sells properly carried out, and giving satisfaction to the customer.

It acts like a hypodermic injection upon all his other troubles and renews his ginger when engaged with the next man.

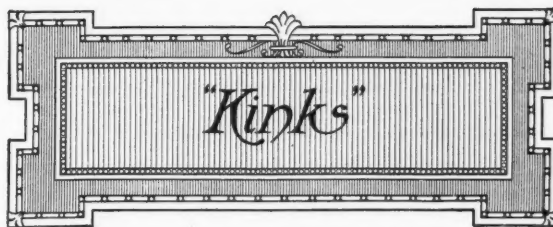
When work frequently goes wrong it is naturally very discouraging, and no business can prosper under such conditions. It loses customers and takes the life out of the man who goes after new business.

To get the salesman to talk quality, the thing to do is to deliver it to his customer.

As a concluding thought, let me say that we must be made to realize more fully how closely the interests of selling are interwoven with the working departments.

The making of good printing is an art. Keen competition and the wonderful inventive genius which is constantly developing in these days must keep the manufacturing department up to concert pitch at all times if we are to maintain our leadership in quality work. We must not only keep our quality up but our costs down.

We can not do much to make our product cheaper if we maintain quality, and the salesman therefore must be as alive as the mechanical department to meet the keen competition of the best brains in the country, to devise means of interesting the buyer in selling plans that will call upon the best that is in us to produce.



There is always a best way to do a thing if it be but to boil an egg.—Emerson.

This department is designed to record methods of shortening labor and of overcoming difficult problems in printing. The methods used by printers to accomplish any piece of work recorded here are open to discussion. Contributions are solicited.

Plan of Nicking Spaces to Indicate Their Width.

Understanding that typefounders have expressed a willingness to receive from customers any suggestions that may lead to improvement in the wares sold by the former and used by the latter, I am moved to submit for the consideration of all concerned the scheme of so nicking spaces as to indicate their various widths. In ordinary composition,

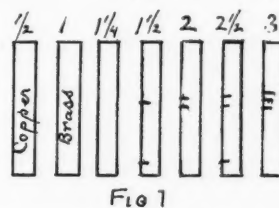


FIG 1

with the smaller bodies of type, doubtless the careful compositor would find such a scheme of little practical assistance, but in composition and distribution of the larger bodies, furnished sometimes with some half a dozen different sizes of thin spaces, and in tabular and other more or less intricate work, especially where numerous identical combinations are involved, I have frequently felt that such designations would be of advantage.

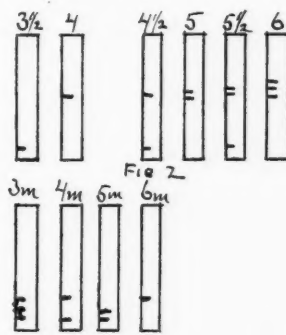


FIG 3

Something as indicated in Fig. 1, for instance (the overhead numeral indicating the width of the space in points).

Under this scheme, as thus far applied, it will be noted that each nick in the middle indicates a width of one point, and a nick at the end an additional width of half a point (the nicking of the copper, brass and the smallest of the type-metal spaces being omitted as unnecessary). After a width of say three points has been reached the scheme

might be repeated without danger of confusion — and so on, as far as necessary — as in Fig. 2.

Spaces not point-set might be indicated as in Fig. 3.

Even where the nicking of the space did not readily indicate to the compositor its width, it would greatly facilitate assorting, which would be perhaps its principal advantage.—*Albert Fitch.*

Dotted Guide Lines.

In book catalogues and price-lists, and elsewhere, I have noticed the use of lines of dots, the purpose of these being to guide the eye from the thing to the number or price thereof. For example:

Bravo	C777-2
Afloat and Ashore.....	C777
Miles Wallingford	C777-15
Les Miserables	H895-3
Ivanhoe	S431-14
Redgauntlet	S431-22
Apples	40 cents
Eggs	30 cents
Potatoes	55 cents
Coffee	30 cents
Tea	65 cents

Since the lines are close together the eye is often confused and fails to pursue a straight course in passing from the thing to the number. In order to assist the eye in keeping the line, and to increase the efficiency of the dots, I suggest the omission of every other line. For example:

Bravo	C777-2
Afloat and Ashore.....	C777
Miles Wallingford	C777-15
Les Miserables.....	H895-3
Ivanhoe	S431-14
Redgauntlet.....	S431-22
Apples	40 cents
Eggs.....	30 cents
Potatoes	55 cents
Coffee.....	30 cents
Tea	65 cents

When the names and numbers are far apart, and especially if the type is small and the spacing is close, it may be well to retain only every third line.—*Alfred J. Miller, in the Scientific American.*

Methods for Quick Work on Job Presses.

In order to facilitate the handling of job presses, it is necessary at all times to have tympan paper, cut to proper size, and not to gather up larger sheets and tear them as occasion demands. See that the platen is perfectly level, and low enough to allow for two cardboards, with four sheets to span the platen. If the platen is set as directed, it will not only give you a standard to work by, but will need no more adjusting, as it is just right for all ordinary work. If a card is to be printed, withdraw one card, etc.

In filling in names on books of medium thickness, throw off the impression, fasten it securely, and print as usual, losing no time lowering or raising the platen.

Working at different places throughout the country, I have seen all kinds of make-ready. Some raise or lower the platen, others paste paper back of form, and again others take impressions underneath the surface sheet, and paste make-ready to it. Then, after having made ready, they attempt to set job on the stock, and find it is not proportioned correctly. After all has been corrected, it will require another make-ready, thereby entailing loss of time.

The proper method at all times is to set job on the stock first, use your best judgment as to whether it is proportioned correctly, let the feeder secure the O. K., while the pressman proceeds with the make-ready. It will not be necessary to again withdraw the guides — simply tap them

a trifle to pierce the lower sheets. Pull make-ready sheet by feeding to guides, and, after marking out and filling in, slip it underneath the two or three top sheets to guides, using a trifle of paste on the upper end of the sheet to hold in place.

This method not only allows more freedom of make-ready, but as it is not stationary, and can be moved at will, the advantage of the method will be self-evident as it is tried out. The make-ready sheet can be saved for repeated orders, etc. In case an envelope is to be printed, follow out the above instructions by setting job on envelope first, followed by make-ready. Then, instead of cutting out the low places between the laps and pasting to a register on the make-ready, merely place the flap on the inside of envelope (as though about to send through the mails unsealed), hold to light, and cut out all the parts that overlap. Leaving the envelope intact, not disturbing the address side, slip envelope under surface sheet and clamp.

Envelope flaps vary greatly, which is forcibly shown when running half-tones. Sometimes large streaks are left through the cut. When this happens, withdraw the envelope underneath the surface sheet, and replace with one from the box giving the trouble. Don't attempt to patch it, as, sooner or later, you will again get your standard, leaving it as bad one way as the other. By just changing the envelopes (having the make-ready on another sheet, as instructed), you can go from a large to a small envelope without again making ready. By following the above procedure, or at least the principles involved, a better grade of work will be produced in less time and with less worry, than by any other method. Always bear in mind that the make-ready is never to be stationary. Prepare it in such a way that it can be moved at will, then in case of trouble it can be repaired with greater ease, and can finally be kept in some convenient place for a return order.—*Joseph Walter, Jr.*

SHORT BUT GOOD.

The declaration of principles set forth by H. C. Fellows, editor of the *Henryetta* (Okla.) *Standard*, is a gem that would do credit to a Kipling. It is:

A live independent
Non-partisan
Non-sectarian.

Believing in the
Greatest good
For the greatest
Number.

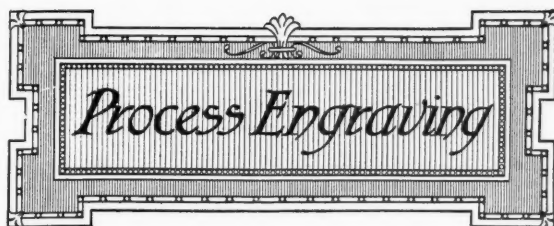
Strictly western
In ideas and
Sympathies.

Having labored
Labor loving.

When we can not
Speak untrammelled
We cease to
Speak.

"BEST OF ITS KIND ON THE FACE OF THE EARTH."

I subscribe for a good many things, and when the time for renewal comes around I sometimes hesitate. But here is a case in which there is no hesitation. I could not do without *THE INLAND PRINTER*. It is at all times sane, progressive and courageous. The magazine is the best of its kind on the face of the earth.—*H. W. Leggett, Ottawa, Canada.*



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

The Best Process Journal.

William Keenan, Auburn, New York: "I am a photo-engraver and am desirous of subscribing for a trade journal that will keep me in touch with the latest process in photoengraving. I know of no one that could give me such reliable information on this subject as yourself."

Answer.—Inborn modesty is overruled in this case by the desire to state the exact truth, which is that looking over the files of THE INLAND PRINTER during the past year, it will be found that there were printed seventy-six pages of matter that were of direct interest to the photo-engraver. Besides this the processman, in order to be successful, should keep posted on the latest developments in presswork, electrotyping, stereotyping, the manufacture of paper, inks, etc., so that every line in this publication should be of service to him. Therefore, a strict regard for accuracy compels the statement that this is the best journal in the world for the photoengraver.

Vignetting Round and Elliptical Half-tones.

"Finisher," San Francisco, writes: "I have had a great number of small half-tones to vignette, both round and oval in shape. This I do by painting on the etching solution from the outside of the circle, gradually encroaching toward the center, but to save my life I can not get the vignetting even. What would you recommend? A speedy reply will oblige."

Answer.—The proper way to vignette a half-tone is to begin with the copy and use an air-brush on it. This is the way it is most successfully done. When it is not permissible so to treat the copy, the vignetting can be done in the negative by flashing a mask of white Bristol board with serrated, or saw-tooth, edge in front of the copy during the half-tone negative-making. This mask had better be out of focus with the copy and if circular be kept revolving during the exposure. A portrait photographer will show you how he vignettes negatives. Or a clever printer can, by cutting a mask the proper shape, and with the printing-frame at right angles to the light, keep the mask moving and vignette the edges off softly and evenly while printing. So much depends on the size and character of copy that different methods may have to be used with varying copy, but get it by the air-brush if possible.

Uneven Flat Etching.

"Etcher," Newport, Kentucky, asks: "What causes uneven flat etching? I put on a thick coating of enamel, burn it in to almost a black tone. I clean it after two minutes in the iron, again after eight minutes, and etch ten to twelve minutes for a 150 to 175 screen in iron 40 degrees strong. Now, when I clean the plate off with a piece of cotton and clearing solution and chromic acid, not too

strong, a scum seems to come off and the high-light dots seem uneven, some dots bigger than others in an even high-light tint. The bottom of the plate is a dull brown instead of a shiny copper appearance. I have tried leaving the print in the iron all through the ten minutes' etching without any better results."

Answer.—You evidently do not clear out the scum from the plate before etching, and this is the reason undoubtedly for the unevenness of your flat etching. I would clear up the print before etching with a solution of 1 ounce hydrochloric acid and 2 ounces of common table-salt in 10 ounces of water. Pour a little of this solution on the center of the dried plate and go over every portion of the print with a soft brush until all of the exposed copper is equally bright. Rinse under the tap and put at once into the etching bath. You can improve your chlorid of iron etching bath by reducing it with water to say 37° Baumé. I would rock the plate during etching, going over it occasionally with a camel's-hair etching brush. This brushing removes the fringes of the "umbrella" of enamel that forms as the sides of the copper dots are etched away, and does not deceive you as to the fineness of the dots when you finish etching. You should etch 150-line plates in five minutes. Keep the enamel print away from water as much as possible while etching. It is water that softens the enamel, not the etching solution. Never wash under the tap before examining the plate to see if it is bitten enough.

The Globe Engraving & Electrotypes Company's Scale of Prices.

In estimating the size of half-tones add one-quarter inch to the length and width for bevel. On long, narrow plates estimate the width as one-fourth the length. No allowance for fractions of inches or for unmounted plates. For sketches, drawings, retouching or grouping photographs, altering copy, hand-tooling or outlining cuts, and proofs in colors, the cost is more than double the labor cost.

HALF-TONES, FROM PHOTOGRAPHS OR WASH DRAWINGS.

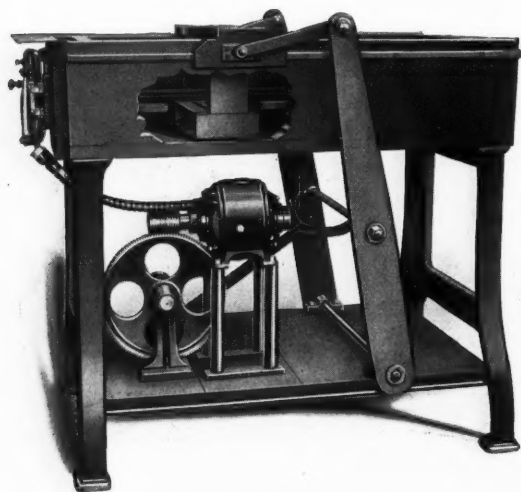
Square finish, block measure. Minimum scale is \$2.50 for ten square inches, and for larger sizes 10 cents for each additional square inch. For vignetting, the cost is fifty per cent more than for square finish. For half-tones finer than 150-line, the cost is twenty-five per cent extra. For extra negatives for half-tone groups, the cost of each negative is one-half the cost of the finished half-tone. For two-color half-tones from black-and-white copy, the cost of each plate is double the cost of an ordinary half-tone. For line etching on copper, the cost is double the cost of half-tones. For zinc half-tones, 85-line or less, the cost is twenty-five per cent less than copper half-tones. For anchoring half-tones on blocks, 15 cents per anchor.

ZINC ETCHINGS FROM BLACK-AND-WHITE LINE DRAWINGS OR PRINTS.

Minimum cost, \$1.25 for ten square inches. For larger sizes, 5 cents for each additional square inch. For reproductions from lithograph or steel-plate copy, script, penmanship and shorthand, the cost is fifty per cent extra. For etching of color-plates to register, the cost is fifty per cent extra. For laying tints for color-plates, the cost is double the labor cost. For reverse (white letter) etchings, on wood, the cost is fifty per cent extra. For metal bases, 6 cents per square inch; minimum, 25 cents. For mortising on wood: outside, 10 cents; inside, 15 cents. On metal: outside, 15 cents; inside, 25 cents.

The Geo. H. Benedict Etching Machine.

An etching machine, for use on copper only, is the invention of George H. Benedict, of Chicago. Etching machines have been patented wherein the plate is worked up and down on the etching solution, on the churn principle, but Mr. Benedict moves the solution up and down by an ingenious arrangement. The illustration shows how this is accomplished. The apparatus in the center, shown through the broken side, is a traveling weir or moving partition in section like an inverted V. As this weir moves



THE BENEDICT ETCHING MACHINE.

forward and back the solution is raised to the face of the plate and runs over the back of it. The air follows the weir so that the plate gets an alternate laving of etching solution and air. The plate, 18 by 22 or smaller, is simply laid on strips just above the solution. The movement of the traveling weir is between four and five to the minute. This machine, 20 by 24 inches in size, is being marketed by the Williams-Lloyd Machinery Company at \$400. Mr. Benedict says of it that "it looks so simple and works so slowly that it seems almost a joke when you look at it in operation."

Image Direct on the Metal in the Camera.

L. Villemaire tells, in *Le Procédé*, how to photograph direct on the metal in the camera. The method is so simple that most of the readers of this will wonder why they did not think of it before. He prepares a zinc or copper plate in the usual manner and sensitizes it with enamel. When the enamel is dried in the darkroom he dusts talc on it and removes the surplus with a soft camel's-hair brush. On this talced enamel surface he flows a rubber solution such as is used in stripping negatives. When this rubber film is dry he covers the back and edges of the metal plate with shellac, or the back and edges of the plate may be coated with shellac before the enamel is put on. The plate is then treated with collodion and the silver bath just as if it were the regular glass support. It is exposed in the camera and developed, intensified and treated just like an ordinary process negative. After intensification the plate is exposed while wet to an electric light to get the enamel printed under the wet negative. The negative will dry under the electric light. Plunge it into benzol and the negative will strip off. Develop the enamel then in the customary way after a dye bath to see if the print is right.

It is then burned in and is ready for etching. It is to be hoped that as many readers as possible will try this method and write to this department the result of their experiments with it.

Co-operation Considered in Great Britain.

The British Journal of Photography has this to say about the possibility of a combination in that country: "It has often been suggested that the engraving trade should make some arrangement whereby prices may be increased or at least maintained. It is thought that this might be done by agreement as to prices, involving a penalty if broken, or by the formation of every photoengraving business into a trust. Either of these propositions entails the consent of all concerned, which it is difficult to imagine could be obtained. It is improbable that those firms that are doing well would be inclined to take any risk in binding themselves. But supposing that consent of all had been obtained, it is still more difficult to imagine any sort of combination long maintaining prices above their natural level, which is that fixed by those firms that are content with a moderate profit, using every item of good management to secure this, while at the same time keeping their prices at a minimum. No firm can sell below cost for long, nor does the customer expect it. What he does expect is to get his article with as little burden of added profit as capable capitalists are content to accept. As the ability to make half-tone blocks can not be made a monopoly, and as the plant is not very expensive, at all events for a commencement, a combination making any profit above the minimum for which it would not be worth while to combine will always be liable to incursions of competitors who would undercut, and it could only starve these out at a cost that would be probably ruinous to itself."

Etching Face Down.

This is the query: "I have sometimes noticed, after etching a half-tone face down in a still bath, that a lot of small holes and occasional minute white rings have appeared, which were not previously in the print; also a kind of streaky effect is produced on a light tone where it suddenly meets a solid." A writer in *Process Work* replies in part as follows: "The trouble complained of is one of the disadvantages of etching face down. The small holes and small rings are caused by specks in the enamel. The particles may be dust that has dropped on the plate while wet and before burning in. In this case they make the enamel rotten, and a dot in which they are embedded will soon etch away. In other cases it may be particles floating about in the perchlorid bath which adhere to the surface of the plate. If a little white space occurs in a shadow, it is probably caused by a particle in the fish-glue solution when the plate was coated, which chars when burned in and makes the enamel rotten at that point. As to the minute white rings which sometimes appear, if these are little circular lines where the enamel has been etched through, it will be found there is a particle in the center, which was there when the plate was coated, and has caused the enamel for a narrow space surrounding it to be thin, so that it has etched away, causing a white circle, though the particle itself is surrounded by sufficient glue to stand the etching. The streaky effect produced on a light tone where it meets a solid is always seen where the etching is carried fairly deep. Especially when the plate is etched face downward. For some reason the plate etches faster near a large solid patch than it does farther away. It is probably because there is more solution available near the solid part per

unit of area to do the etching, as the solution can not etch the solid, and is more or less repelled by it. This effect seems to be more pronounced if the solid part is covered with a varnish or ink."

Employees of Maurice Joyce Company Enjoy Picnic.

The annual picnic of the employees of the Maurice Joyce Engraving Company, Washington, D. C., held in June at Marshall Hall, was an especially enjoyable affair. The "boys" had their special boat and carried a complete commissary department. The gaiety of the occasion was considerably enhanced by the presence of Doctor Bodenheim, of the Seldner & Enequist Company; W. J. Lawrence, of the National Steel & Copper Plate Company, and James

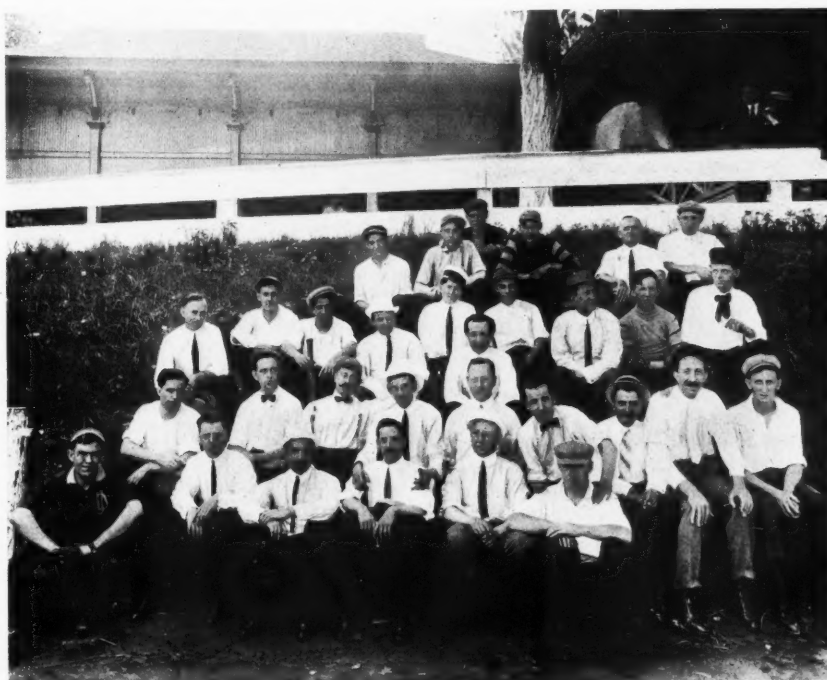
Written for THE INLAND PRINTER.

PHOTOENGRAVERS' FIFTEENTH ANNUAL CONVENTION.

BY S. H. HORGAN.



THE fifteenth annual convention of the International Association of Photoengravers, held in Cincinnati, June 26-27, was the most valuable boost the photoengraving business ever received. It was the largest and most earnest gathering of the leaders in the engraving industry, determined above all else to learn more from each other of the causes of their losses and the proper basis on which to make their business profitable. Conse-



EMPLOYEES OF MAURICE JOYCE ENGRAVING COMPANY, WASHINGTON, D. C., ENJOYING THEIR ANNUAL PICNIC AT MARSHALL HALL.

Hill, of the Macbeth Lamp Company, whose pictures are included in the group photograph reproduced herewith. The manager of the Maurice Joyce Company—H. C. C. Stiles—takes a deep interest in these annual festivities of his force and writes that "Our men have had a picnic of this sort annually for a great many years, and I personally agree that it is a fine thing for them, as it increases their personal friendly standing, which I think tends toward better 'teamwork' in the workrooms."

MONEY IN ITS PAGES.

Each department of THE INLAND PRINTER is handled in a thorough manner, and many articles appearing each month are worth a year's subscription.—J. H. Woods, Atlanta, Georgia.

UP AND DOWN.

Labor has been standing together and raising prices; employing printers have been struggling along and cutting prices. See the point?—Ben Franklin Bulletin.

quently it was around the question of costs that the most attention centered.

CINCINNATI'S SPLENDID HOSTS.

The social features of the stay in Cincinnati were alone worth going thousands of miles to enjoy, and the splendid hosts to whom the entertainment is due were: Finance Committee—George Meinshausen, Meyer Lesser, J. L. Megrue, Leo T. Folz and Walter Z. Shafer; the Entertainment Committee—Eugene Schoettle, H. W. Weisbrodt, and Herman Struve; the Reception Committee—Dr. H. Bodenheim, Tom Jones, Albert Noelcke, J. J. Clegg, A. Zugelter, W. C. Erchuer, H. N. Meyer and E. Hollmeyer. The Ladies Committee were—Walter McDonald, George Walters and E. V. Schonberger, assisted by Mrs. Leo T. Folz, Mrs. F. C. H. Manns, Miss Alma Meinshausen, Mrs. J. L. Megrue, Mrs. Albert Noelcke, Mrs. G. W. Threlkeld, Mrs. H. W. Weisbrodt, Mrs. G. R. Walters and Miss Emma Walters.

OPENING OF THE CONVENTION.

When President H. C. C. Stiles called the convention to order there were 137 present, and from cities geographically separated like Boston, represented by Ward M. Tenney, first president of the Association; Lucien J. Hicks, of Portland, Oregon; Edgar J. Ransom, of Winnipeg, and H. G. Grelle, of New Orleans. Dr. Louis Schwab, mayor of Cincinnati, welcomed the delegates to the city, and John Clyde Oswald responded. After the usual routine business Mr. Howard Spencer Levy read a most interesting greeting to the convention from Arthur Cox, president of the British Photoengravers' Association.

It was the paper of Mr. Frank P. Bush, of the Bush-Krebs Company, Louisville, Kentucky, that aroused the greatest interest and discussion. The title was: "Our Experience with the Denham Cost System." Mr. Bush showed that "without a knowledge of costs the photoengraver is both a robber and a fool, for he is taking from one customer and giving to another." He paid a tribute to Mr. George H. Benedict, of Chicago, for his persistence in calling attention to the losses every photoengraver sustained on minimum cuts at the prices they were charging for them. Mr. Bush gave the convention the benefit of his experience in the cost, profits and losses of over eleven thousand cuts. He found that in his shop the pay-roll was forty-four per cent and the overhead expenses were fifty-six per cent of the total, which was one of the revelations of installing a cost system.

A RESULT OF DENHAM'S NERVE TONIC.

Mr. Bush also found that on 200 orders going through his shop in October last, when he first installed the cost system, 112 orders showed a loss of \$179.28 and 88 orders only showed a gain of \$145.78. In June, out of the first 200 orders, 86 showed a loss of \$58.77 and 114 showed a gain of \$255.94. These experiences of Mr. Bush with a cost system were of the most intense interest to the other delegates. He had his figures tabulated, reproduced and printed copies distributed.

Capt. Willis J. Wells, of Binner-Wells, Chicago, spoke on costs, as did Mr. John C. Buckbee, of the Bureau of Engraving, Minneapolis. Mr. L. B. Folsom, of Folsom & Sunnergren, Boston, and others joined in the discussion and asked questions.

FIXING THE COST ON EACH ORDER.

"The Advantage and Possibility of Knowing the Cost of Each Individual Order" was the title of the next most interesting talk, by Mr. Robert S. Denham. He illustrated his various points by lantern slides of tables and actual shop-tickets read from establishments that have adopted his system.

The total average cost of photoengraving per hour—operation in thirteen plants—twelve months, eight cities—was found by Mr. Denham to be:

(1) Art.....	\$1.60
(2) Art.....	1.18
(3) Art.....	1.01
(4) Art.....	.86
Color camera	2.48
Half-tone camera	1.80
Line camera	1.61
Color etching and finishing.....	1.41
Half-tone etching and finishing.....	1.42
Zinc etching	1.45
Routing	1.15
Blocking	1.34
Color proofing	1.18
Commercial photo	1.50

Mr. George H. Benedict, of the Globe Engraving & Electrotpe Company, Chicago, the pioneer in calling attention to this matter of costs, was received with the greatest enthusiasm. He showed by a chart that the experiences of those with cost systems are but verifying the sliding

scale, subject to discount, which originated with the Chicago Photoengravers' Association in 1907, and which Mr. Benedict holds is as logical, consistent and equitable a schedule of prices as can be devised..

MR. FREDERIC E. IVES AND THE HALF-TONE PROCESS.

On the announcement by Chairman C. C. Stiles that they were now about to hear from one they had come thousands of miles to see and meet, who would tell them of the early history of the half-tone process and the evolution of the half-tone screen, Mr. Frederic E. Ives was received with a hearty ovation, and read the following paper:

"It has been suggested that some information such as I can give about the conception and evolution of the half-tone process might prove interesting to members of this association.

"I am afraid that neither the history nor the science of half-tone has ever held very much interest for the majority of photoengravers, who have been content to know practically the best methods of arriving at the successful results. I know that when I suggested to the author of a pretentious text-book of photography, himself a photoengraver, that it was useful to know that the successful employment of the half-tone process screen was based upon a recognition of the fact that when correctly used it afforded an optical substitute for the V-shaped tool of the hand engraver, he assured me that such theoretical considerations were of little practical interest to justify him in giving up space to them. Nevertheless the cross-line half-tone screen process owes its origin and perfection to exactly such theoretical considerations, and was full born and perfected as a mental conception before the first sealed cross-line screen was produced.

NO IMPROVEMENT IN A QUARTER CENTURY.

"Not only so, but I unhesitatingly say that there has been no essential improvement in the process itself in nearly twenty-five years."

Mr. Ives here told the story of his early trials with printers who would insist on using plate paper and soft tympan in proving his first plates, and continued:

"The half-tone plate as we know it to-day, with black cross-lines in the shadows and white cross-lines in the lighter shades, and the surface of the lines and dots flat and on one plane, also the three-color half-tone process, were really invented by me while I was in charge of the photographic section of Cornell University in 1878. In a talk to some of the students at that time I confidently predicted that within ten years photomechanical engraving would generally replace wood engraving, and that three-color process printing would replace chromo-lithography in books and magazines.

"I already saw how it might be all accomplished, but made the mistake of underestimating the conservatism of established methods. It will seem less surprising that a mere youth foresaw all this when I tell you that I was probably the only person in the world who was at the same time an expert practical printer, an expert photographic operator, an amateur wood engraver and a competent inventor. So that my special knowledge and experience converged with my natural inclination to just such a focus that I attacked the problem with a perfectly clear understanding of the requirements, and half-tone was with me just as definite and scientific an invention as the phonograph was with Edison or the telephone with Graham Bell.

HOW HE CAME TO DO IT.

"It did not, as many have supposed, grow out of the obvious fact that the line screen in contact with a photo-

graph must cut up the photographic image into lines, but out of recognition of the fact that for this purpose body shades must be translated into shading by graduated lines, as in wood engraving, and this was brought about first by the actual use of a V-shaped tool in its relation to a graduated photographic relief plate and then by logical process of evolution to practical simplicity, by the substitution of an optically produced V line.

"Meanwhile, approximations to the required results were arrived at by others by experiments carried on without a distinct recognition of the true principle involved.

"So far as I know, no method or detail of method which remains in practice to-day was evolved by others in advance of my own consistent development from my original conception of the true principle involved in translating body shades into graduated lines. My great mistake, as it turned out, was, that I did not save others the trouble of going over the same ground by prompt publication of my own methods and progress. I know now that I could not have lost anything by doing it."

Apologetically, Mr. Ives then related the history of his youth and how he came up to the half-tone process.

IT IS THE COUNTRY BOY WHO WINS.

"I was born on a small farm four miles from Litchfield, Connecticut. Not only my father, but all my relatives were farmers. I was drilled into farm work as early as possible and even kept out of school in summer to help on the farm. I was scolded a good deal because I would not do as much heavy work as some of the neighbors' boys. And when my father once caught me drawing a picture he snatched away the pencil and sent me out to distribute fertilizer, telling me at the same time never to waste my time in that way again.

"When I was nine years old my father became a country storekeeper, but he died two years later of consumption. I clerked for a while in a country store, but was discharged partly because I was not strong enough, though chiefly on account of my habit of stealing into the back room to work out inventions. After a term in school I bought a very small printing-press, on which I printed envelopes, etc., for the storekeepers. This led to an apprenticeship in the Litchfield *Enquirer* printing-office when I was thirteen.

"There I was doing most of the job printing in a little while, and also, on my own time, nights and Sundays, printed and published an amateur paper. I did a mail-order business in printing visiting cards, taught myself photography by the old wet-plate method, and tried to teach myself wood engraving.

"I worked as a journeyman printer at Ithaca, New York, for a year after finishing my apprenticeship, took up view and portrait photography, and at nineteen took charge of the photographic laboratory at Cornell University. There I worked out a most successful method of swelled-gelatin relief photoengraving, by which I made, before I gave it up, thousands of printing-plates.

"I could only reproduce definite line and stipple and tried to think of a way to translate the body shades of photographs into line and stipple so that I might reproduce them. I finally decided that it might be accomplished by utilizing in some way the relation of a V-shaped engraver's tool to a graduated photographic relief, like the Woodburytype gelatin relief. Just how to go about it was not clear to me, when, after several hours thought about it, I went to bed one night tired out. Awakening in the morning I saw instantly, apparently materialized in the air before my eyes, the whole mechanism of the process. I got

up, dressed, wrote out a specification and had it signed by witnesses and in two or three days had specimens to show.

MAKING HALF-TONES FOR \$15 A WEEK.

"Soon after I got a position to work my line photoengraving process, first in Baltimore and later with Crosscup & West, wood engravers, in Philadelphia. This firm did not have money enough to buy a photographic outfit, so I purchased one and a small printing-press on my own credit. They paid me \$15 a week for one year. With no help I made negatives, swelled-gelatin reliefs, wax casts, stereotype molds, finished the plates and made the proofs on the printing-press. Crosscup & West cleared a little over \$1,000 on my work that year.

"The second year I had the same wages, but with the addition of a \$3 a week helper I did better. I also modified and reduced to practice my half-tone process and commenced to turn out a few plates commercially in February, 1881.

"It was a beautiful but complicated process, scientifically perfect but not very commercial, even if it had been adequately appreciated. I made various improvements from time to time, but was limited to the use of the swelled-gelatin relief process, as there were no successful etchers in this country at that time. Later, some of the best work was done with the photoelectrotype process, but the negatives had to be sent to New York for that purpose.

WHY THE INVENTION WAS NOT PATENTED.

"I soon realized the theoretical possibility of using a screen for negative-making in such a manner as to obtain an optical substitute for my mechanical V line, and so get the results much more directly and cheaply, and I prepared a patent specification, which was the first statement of the optical V-line principle; but the necessity for absolutely sharply defined lines and dots in the negatives used to make swelled-gelatin relief plates, and the fact that a man who has to support a family on \$18 a week finds even the taking out of patents a serious tax, prevented me from putting the application in the Patent Office.

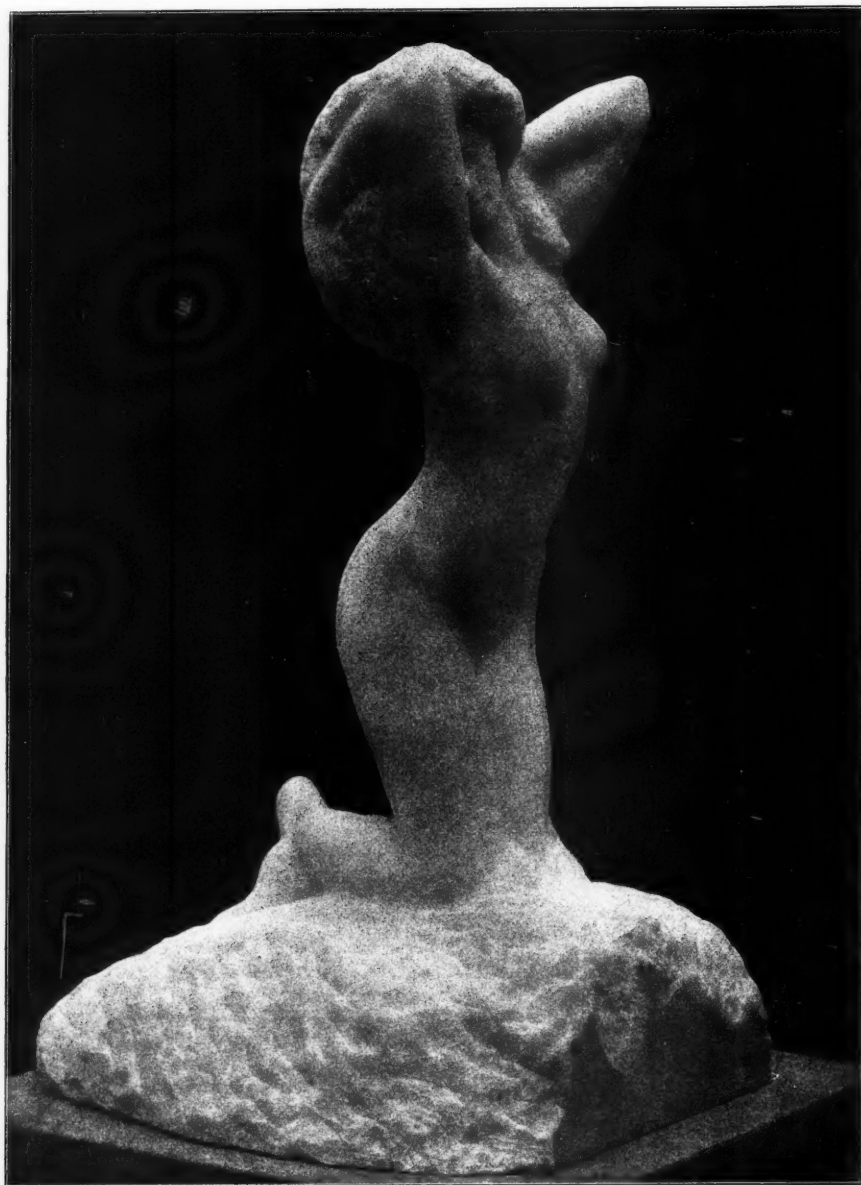
"This was all before the Meisenbach screen process had been heard of. Meisenbach made negatives so 'fuzzy' that they would have been perfectly useless for the swelled-gelatin photoengraving process, but he saved the situation by making etched relief plates, and defects in gradation which were inherent in his method of using a screen were compensated for as much as proved practicable by elaborate processes of burnishing, rouletting, etc. Even with all his 'faking,' he did not get nearly as accurate reproductions as I was getting by pure process, but his process was cheaper and better adapted for handling large sizes.

"I knew I could beat Meisenbach to death with my own ideal screen process if I could have an etching process to make the plates. When we got an etcher he commenced with zinc, but with my help developed the first enamel-copper process, while I perfected the screen process in accordance with my original conception of an optical V line, which worked out in cross-line to be more conveniently described as the pinhole image process.

"My first sealed cross-line screen, practically identical with those used to-day, was made in the winter of 1885-6, and though I first used it in a copying camera with glass positives, and used it only on a selected portion of my work, it was not many months before I had it in operation exactly as it is used to-day.

THE METHOD KEPT A SECRET.

"I did not patent, as I might have done, the principle of the formation of the optical V cross-line, the shaded



MARBLE STATUE — "THE AWAKENING."

BY AUGUST RODIN.

Said to be the most remarkable of the creations of the great French sculptor.

pinhole image of lens diaphragm, special shaped and multiple stops, intensifying and clearing to sharpen the lines, etc., as successfully worked out in my screen process, because Crosscup & West were afraid to have it published, urging me that it was safer to keep it a secret. It proved that they were quite mistaken about this, and I suffered irreparably by following their advice. We did, however, teach it as a secret process, and for a small nominal sum, to parties in New York, Boston and Buffalo, who could testify if they cared to do so, as to the originality of the process and the full exposition by me at that time of the principle now generally recognized.

"I do not wish to minimize the good work done by others. Some of the work which I did was done independently by others, who were not informed of my methods, owing to the unfortunate attempt to hold them as secrets. But the significant fact is that because I started out with a perfect knowledge of the requirements, and recognized the fundamental principle involved, I not only made the first half-tone plates meeting the technical requirements, but by consistent process evolution arrived twenty-five years ago at a process so practical and efficient that nobody has been able to make any material improvement on it to this day.

"I have patented about fifty inventions. Many of them, like the three-color half-tone process, were made many years before the conditions were right for successfully exploiting them. When I made the first specimen of three-color half-tone printing in 1881, nobody was apparently in the least impressed with the possibilities of such a method. My specimen hung framed on Crosscup & West's office wall for years. I first succeeded in getting it mentioned in a technical journal in 1884, exhibited it at the Novelties Exhibition, Philadelphia, in 1885, and the process was patented as a new invention by three different men in different countries ten or twelve years after my first specimen was made."

Mr. Ives concluded with a description of his latest invention, Tripak photography, by which three color-record negatives are made with one lens and a single exposure with a compact camera.

He received a rising vote of thanks from the convention and then, as a complete surprise to him, Mr. Gustav Zeese, of Zeese-Wilkinson, New York, presented Mr. Ives with a costly watch and chain as a reminder, he said, that the photoengravers did not forget the debt they still owed to Mr. Ives.

EARLIER HALF-TONE WORKERS.

Mr. S. H. Horgan, editor of "Process Engraving" notes in THE INLAND PRINTER, arose to add his mite of praise to the great things Mr. Ives had done for process engraving. He said this convention would pass into history as the one that had brought Mr. Ives before them to tell what he has accomplished. After praising the great achievements of Mr. Ives he related how he called on Mr. Ives, at Crosscup & West's place, February 5, 1882, and they compared proofs of half-tones they had made, when Mr. Ives said that it was seeing the half-tones Mr. Horgan was making in the New York *Daily Graphic* in the late seventies that first attracted Mr. Ives' attention to half-tone.

In 1892, while Mr. Horgan was art manager of the New York *Herald*, Mr. Max Levy asked him where he got the half-tone screens he was using fifteen years before that time, which screens were made, in all sizes, by the Leggo Brothers, in Montreal, prior to 1873.

Mr. Horgan told of the work of Gen. Frederick W. Von

Egloffstein, who had Sartain, of Philadelphia, rule half-tone screens for him in 1861, and who, in 1868, had a large establishment in New York engaged in engraving half-tones, intaglio, all of which dates he thought should go into the record they were then making of the early history of half-tone.

OTHER INTERESTING SPEAKERS.

N. S. Amstutz gave a short talk on the necessity of photoengravers realizing what an important factor they were in every line of business. Advertising would be dead without their work and literature depended upon them for its illustrations, without which it would not be salable. He suggested that popular lectures might be given during the season in large cities to educate the public up to the intri-



E. W. HOUSER.

President, International Association of Photoengravers.

cate work required in the production of an engraving and a better appreciation of their art. With a few lantern slides he showed how such lectures might be made entertaining.

J. E. Huggins, of Chicago, gave an illustrated talk on the "Science of Salesmanship and Business Building," showing the different characteristics of the salesman, the goods, the buyer, and the sale.

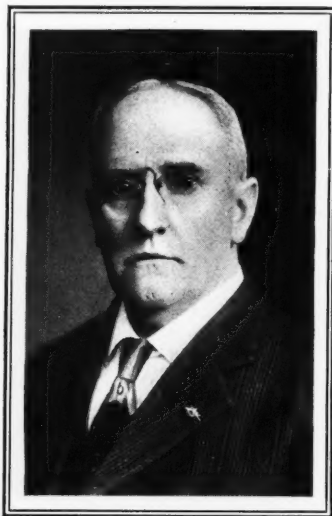
E. A. Taylor, of the Bausch & Lomb Optical Company, Rochester, spoke on photographic optics.

THE NEW PRESIDENT, E. W. HOUSER.

The election of officers was entered into with a heartiness equal to that of a great political convention, and spoke well for the future of the association. E. W. Houser, of the

Barnes-Crosby Company, Chicago, was elected president, and J. L. Megrue, of the H. W. Weisbrodt Company, Cincinnati, vice-president; George Brigden, of Toronto, Canada, reelected secretary, and John C. Bragdon, of Pittsburgh, reelected treasurer.

Mr. James L. Megrue, the newly elected vice-president of the International Association of Photoengravers, has been connected with the H. W. Weisbrodt Company, Cincinnati, Ohio, for more than twenty-five years in the capacity of general manager. When the company was incorporated some years ago he was elected vice-president, which office he still retains.



JAS. L. MEGRUE,
Vice-President, International Association
of Photoengravers.

The Weisbrodt concern operates a complete printing plant and electrotype foundry in addition to its photoengraving interests, and his familiarity with these allied crafts should make Mr. Megrue an ideal international officer.

The new Executive Committee consists of S. E. Blanchard, Suffolk Engraving Company, Boston; H. A. Gatchel, Gatchel & Manning Company, Philadelphia; Fred W. Gage, Gage Printing Company, Battle Creek, Michigan; J. C. Buckbee, Bureau of Engraving, Minneapolis; and H. B. Blatchly, Commercial Art Company, San Francisco.

PORTION OF THE ENTERTAINMENT FEATURES.

The evening banquet at the Business Men's Club was a most elaborate affair. Tom Jones, of Cincinnati, acted as toastmaster and impromptu toasts were responded to by a number of the former and new officers of the association as well as the members.

A trip up the Ohio river in one of the largest passenger steamers to Coney Island and a stag dinner there were among the treats prepared by the Entertainment Committee, as well as a trip in special trolley cars over the beautiful hills surrounding Cincinnati. A visit to the famous Zoo of that city ended a most enjoyable series of entertainments.

The ladies who accompanied the delegates were most sumptuously entertained. The first day they were taken in automobiles to Chester Park, where lunch was served. In the evening they were escorted to the opera. The next day

on a special trolley they visited the Rookwood Pottery, the Art Museum and the Zoo, so that altogether the visitors agreed that there was nothing left undone to make this the most enjoyable and profitable convention in the history of the association.

WHO MADE THE SPOOK TYPE?

The editor of this paper, while comparatively a young man, is classified as an "old-time print." We have worked in a good many offices, have been on the road with type, with machinery, and without almost everything else, including sox, but must acknowledge that we are stumped this time. Something like three years ago we bought a plant to get it off the market, and ditched a lot of old junk. Being too poor to buy a complete new outfit, we rebuilt an old "Globe" jobber, bearing the monogram, "Y I M Co." We are also the possessors of Army press No. 201, made by the Cincinnati Type Foundry. The bottoms of the type-cases are variously inscribed. Some are from the Mare Island Navy Yard, while others have been billed, "Winne-mucca, via Wells-Fargo; Virginia City, Pioche, Helena, Delamar," etc. One case stand bore the initials or trademarks of C. C. Goodwin, S. L. Clemens, Andrew Maute, Major Henby, Jim Huggett, Dixie Dunbar, Daddy LeRoy, Jack Show, P. Barrowman, C. J. Pettee, P. Barnum and other names almost obliterated by the ravages of time and the vandalism of an irreverent younger generation. One of the old books in the shop contained a lot of clippings from the Virginia City *Enterprise*, dated 1869 to 1872, alongside which were the names of a lot of old-timers with their subscription dates, about a year in arrears, as usual. With the rest of the junk purchased, was a heterogeneous assortment of type cast during the pliocene age of the founders' art, before the days of point line, point body, point set. Following is a list of the trade-marks on some of the old type: Palmer & Rey; Dickens, Chicago; Johnson's Foundry, Philadelphia; Ryan Company, Baltimore; B. T. F.; Krug, New York; Bruce, New York; Painter & Co.; Poole Brothers, Chicago; Central Type Foundry; Chicago Type Foundry; S. & S.; Keystone; U. T. F.; California Type Foundry; Conners Sons, Type Founders, New York; and a few, very few, of the modern type-founders. There was also a font cast by a London type-founder whose name we can not recall.

We have searched for a mysterious left-handed monkey-wrench in the cellar of the old *Saturday Evening Post*, listened to George W. Childs read his own editorials, sorted "pi" on the *Washington Post*, pushed a hand-roller on a G. Wash. in a lot of country offices that have later grown as large even as the *Prospector*; we have folded papers on the *Trenton Gazette*, and licked a *North American* kid for tryin' to run down the *Inquirer*; we've aspired to emulate Dana and worshiped at the shrine of Marse Henry—but we're stumped; surrounded by that mess of prehistoric type, we feel much as did the Connecticut Yankee who went to sleep in the nineteenth century and waked up in Merrie England of the fourth. Won't some antiquarian in the trade rescue us from this predicament by telling us where the departed makers of this spook type hung out their shingles?—*The Prospector, Official Newspaper and County Printery; Robert Graham, Editor; Caliente, Lincoln County, Nevada.*

A TWENTY-YEAR RECORD.

I have taken THE INLAND PRINTER for twenty years. In renewing my subscription I offer you my hearty congratulations on its constantly growing success.—*H. Bode-muller, Opelousas, Louisiana.*



THE WORK OF G. DOLA, PARIS.

Three-color half-tone from a lithographic print, by permission of the artist.
Engraved and printed by The Henry O. Shepard Company, Chicago.

S
 a
 b
 I
 A
 a
 c
 I
 n
 o
 f
 f
 i
 c
 e
 t
 t
 l
 i
 s
 f
 v
 d
 r
 l
 t
 h
 e
 w
 b
 a
 b
 a
 m
 S
 is
 S
 h
 o
 j
 m
 p
 m
 d

Translated for THE INLAND PRINTER.

EUROPEAN POSTAGE TARIFFS FOR PERIODICAL PUBLICATIONS.

BY OUR SPECIAL FOREIGN CORRESPONDENT.



At the International Congress of the Periodical Press, held at Brussels, in the latter part of July last, the following report was made, which is reproduced from the *Bulletin Officiel*, the organ of the master printers' syndicate of France, because of its interest in connection with the troubles the periodical press of the United States has in the warding off of oppression, repression and suppression by the Postoffice Department. The maker of this report, M. Blondel, manager of the *Revue des Produits Chimiques* (*Review of Chemical Products*), had been commissioned to get it up and present it on behalf of L'Association Générale de la Presse Technique (General Association of the Technical Press), whose headquarters are at Paris.

As to France, he says that the law of April 29, 1908, concerning the postal tariff applicable to journals and periodicals, since being put in force, has given occasion for numberless complaints, emanating mainly from publishers of technical and professional journals, who in particular feel great damage to their interests from this law.

L'Association Générale de la Presse Technique, faithful to the mission which it has taken up—a mission which includes that of defending the general interests of the corporate press, under all its forms—can not remain indifferent to these plaints; because of this it resolved to make an extended inquiry among its confrères, whether they belong to the association or not, with the purpose of ascertaining to a degree of certainty the principal grievances due to this law and the desires of those interested.

It is with the information received in the course of this inquiry that we are able to make in part this report. It shows that the law of April, 1908, which seems to have had for its object the promotion of journals and periodicals, with the purpose of aiding in the spread of ideas and the diffusion of the fruits of thought, far from being an amelioration of the condition of the periodical press, has established a new régime which is most detrimental to it.

The journals and periodicals were to profit greatly through this law, by its reduction of certain taxes, but this has been accompanied by certain conditions which now engage our attention, and which, in practice, stand in the way of the technical press securing the benefits it ought to be able to derive from these reductions.

Before examining in detail all the articles of the law and making the criticisms for which they give cause, we believe it useful to recount how journals and periodicals are treated in the countries which surround us—Germany, Great Britain, Belgium, Switzerland, Italy and Spain.

In Switzerland and Spain the transmission of journals is part of the postal monopoly. In Germany, Belgium and Switzerland the postal administrations have systems of handling subscriptions, whose operation we will explain.

It is well to remark in passing, that, contrary to the opinion of certain of our confrères, the transmission of journals and periodicals is not a part of France's postal monopoly (Article 8 of the law of April 6, 1878). French publishers, therefore, have the right of recourse to any method of transmission and distribution. Thus, our great dailies dispatch directly by express trains their shipments

of editions to provincial agents and depositaries. For subscribers who receive at their domiciles they resort to whatever method is most advantageous.

GERMANY.

Charges—The German Postoffice Department accepts and serves subscriptions to journals and periodicals, in consideration of the payment of various charges, calculated according to the periodicity of the journal and the total annual weight of the numbers appearing during the preceding year. These charges are fixed as follows:

(A) A subscription fee of 2 pfennigs ($\frac{1}{2}$ cent) per month.

(B) An annual fee of 15 pfennigs (3 $\frac{3}{4}$ cents), which pays for the right of mailing one copy per week, under the condition that the total weight of the fifty-two copies of the year is not above one kilogram (2.2055 pounds). For journals which appear oftener than once a week, this fee is multiplied by the number of times such journals are issued weekly, each 15 pfennigs giving the right to the mailing during the year of one kilogram of weight. Thus, a journal issued seven times a week pays seven times this mailing fee (105 pfennigs) and secures the right to the mailing of seven kilograms of weight. For each extra kilogram of total weight per annum 10 pfennigs additional is charged.

(C) A distribution or delivery fee, whose monthly rate varies as follows:

For journals issued less frequently than once a week, 2 pfennigs; for those issued once a week, 4 pfennigs; for those appearing oftener, as follows:

	Pfennigs.		Pfennigs.
2 times a week.....	6	12 to 14 times a week....	24
3 times a week.....	8	15 times a week.....	26
4 times a week.....	10	16 times a week.....	28
5 times a week.....	12	17 times a week.....	30
6 or 7 times a week....	14	18 to 20 times a week....	32
8 times a week.....	16	22 times a week.....	34
9 times a week.....	18	23 times a week.....	36
10 times a week.....	20	24 to 26 times a week....	38
11 times a week.....	22		

(1 pfennig equals $\frac{1}{4}$ cent.)

For official journals the fee for distribution is uniformly 2 pfennigs.

Deposition—The postoffice at the place of publication of any journal lists all the journal's subscribers which are to be served throughout the empire by the post, and it advises the publisher of the number of copies required. The making up into packages of the copies is done by the postoffice of the place of publication. This making up of packages may be turned over to the publisher at any time he may demand it, but without receiving any compensation from the postoffice for the work. The copies are placed under bands or in packages and the inscription, "Copies of, for, " is written as the address. All copies for subscribers at one postoffice are put in one package, addressed to the office.

Transport—The transmission of the copies thus deposited must be effected by the first mail, wherever this is possible without occasioning any delay of the ordinary letter mail. If the wrapping is done by the publisher the dispatching by the first mail after deposit is made is obligatory.

Distribution—The copies are not delivered at subscribers' domiciles if the distribution fee, as before stated, has not been paid. In such cases the copies are retained at the delivery window and held at the disposition of the subscribers for a period of two weeks. The postmaster, being in possession of a list of the subscribers at his office, sepa-

rates and delivers the copies received. It is his duty to give immediate notice of any shortages which may occur.

Periodicals which are mailed by the general public are subject to the ordinary rules of the postal service, and the rate of postage on them is as follows:

For the locality and neighboring rural radius of the office of publication: Packages weighing up to 50 grams, 2 pfennigs; 50 to 100 grams, 3 pfennigs; 100 to 250 grams, 5 pfennigs; 250 to 500 grams, 10 pfennigs; 500 to 1,000 grams (or 1 kilogram—the maximum package weight), 15 pfennigs. (50 grams equal 1½ ounces.)

For anywhere else outside of these limits: Packages weighing up to 50 grams, 3 pfennigs; 50 to 100 grams, 5 pfennigs; 100 to 250 grams, 10 pfennigs; 250 to 500 grams, 20 pfennigs; 500 to 1,000 grams (the maximum), 30 pfennigs.

GREAT BRITAIN.

The postal service does not in any manner intervene in the procuring or sending of subscriptions. However, there has been instituted a special postage rate in favor of those publishers who apply for the registration of their journals at the General Postoffice. This registration requires the payment of an annual fee of 5 shillings (\$1.25) for each publication. The postage rate is then ½ penny (1 cent) for each copy. When a number of copies are assembled in one package the rate is ½ penny per copy, but it may not be higher on the package than the rate for a letter of the same weight (1 penny up to 4 ounces and ½ penny for each extra ounce) or for a mail package of the same weight sent by the "half-penny packet post," a system unique with England (that is, ½ penny for matter not exceeding two ounces in weight).

Publications which are not registered at the General Postoffice are admitted to the mails, up to two ounces at the half-penny packet rate, and above that at the rate for letters or mail packages.

No special rules apply to the deposit, transmission or delivery of such mail matter, it being subject to the ordinary regulations in force.

BELGIUM.

The rate for journals and periodical prints of all sorts, appearing at least once in every *trimestre* (three months), is 1 centime (1-5 cent) per copy or number weighing up to 75 grams (2.64 ounces). Above this weight it is 1 centime for each 75 grams or fraction of 75 grams. When several copies are placed in a single package the above rate applies to each separate copy.

There are no special rules that relate to the deposit, transmission or delivery of copies of periodicals mailed by the general public; but, according to the regulations which concern the depositing of the copies for the postoffice's subscribers, these must be placed by the publishers in packages addressed to the postmasters of the various destinations. The wrappers do not carry stamps showing prepayment of postage; this is deducted from the price of subscription, account of which is rendered by the postoffice to the publishers. Upon receipt of the packages at an office of destination, their checking off and delivery is proceeded with in accordance with detailed lists of subscribers furnished to the postmen.

SWITZERLAND.

Journals and periodicals are subject to two different postage rates. Those of which the subscriptions have not been made through the medium of the postoffice, and those which are not deposited by the publishers, must be prepaid

at the rate of 2 centimes (2-5 cent) per copy, when weighing not over 50 grams (1¼ ounces); 5 centimes (1 cent), if weighing between 50 and 250 grams, and 10 centimes, if weighing between 250 grams and 500 grams, the maximum weight. Such packages are not subject to special conditions or regulations. On the other hand, the publications furnished by the publishers to their postoffice subscribers are subject to a rate of but 1 centime per copy and per 75 grams, the postage being payable at the end of each *trimestre* (quarter), according to the report of the publishers of the number of copies mailed. The quantity stated must be verified at least twice per *trimestre* by the postoffice of deposit.

The copies must be deposited by the publishers in separate packages, according to the offices of destination and the instructions given by the postal department. The packages must permit of easy inspection and checking up. Their deposit must be made at the postoffice. In exceptional cases, or upon authorization by the superintendent of the postal district, they may be delivered directly to the postal wagons, cars or boats. The hour of deposit is to be mutually agreed upon by the postoffice and the publishers and so fixed that the checking up and handling of the matter can proceed without disturbing the regular service. The forwarding of the publications must be done at the earliest opportunity and must be by the most rapid way.

Upon arrival at destination, each postman receives a number of copies without addresses equal to the number of subscribers in his particular territory, which he has listed in a special booklet, together with their addresses.

The transmission of periodicals is part of the Swiss postal monopoly.

ITALY.

The rate of postage for journals and periodicals is 6-10 centesimo (½ cent) per copy, for such as appear at least six times per week, and 1 centesimo (1-5 cent) for all others and for a weight of 50 grams or any fraction of 50 grams. This is on the condition that the publishers deposit their mail at the postoffice, wrapped and classified according to the railway lines and the destinations. The payment of postage on such matter is made upon an account between the publisher and the postoffice. The quantities comprised in each deposit is verified by means of weighing.

Journals mailed by the public are subject to a rate of 2 centesimos for each 50 grams of weight or fraction thereof, and must be prepaid by affixed stamps.


The transmission and delivery of periodicals in Italy are under the same regulations as apply to all other mail matter.

SPAIN.

The postage on journals and periodicals intended for delivery anywhere throughout this country is fixed at ¼ centesimo (½ mill) for each 35 grams (1¼ ounces). For publications delivered locally the rate is 5 centesimos (1 cent) each, whatever the weight may be. It is to be noted that the transmission of journals is part of the Spanish postal monopoly. There are no special regulations governing the deposit, transport or delivery of journals and periodicals in this country.

THE PRICE OF SERVICE.

Most of the differences that exist in the business world to-day are over service rather than commodities. Labor troubles are over a matter of service.—David Gibson, in *Cottrell's Magazine*.



Newspaper Work

BY O. F. BYNBBE.

Ad.-setting Contest No. 32.

The compositor who set the original was puzzled over the main display line. There being no definite line, he displayed "If You Have," which means nothing. This kind of copy is frequently encountered on daily and weekly papers, and those who enter this contest and get a full set of the specimens submitted will receive a lot of valuable pointers. Last month we deviated slightly from the usual rules, as the compositors had no part in the judging, but this time we will in a large measure return to our original plan. The rules are as follows:

1. Set 13 cms pica wide by 4 inches deep.
2. Each contestant may enter as many specimens as desired.
3. The compositor is at liberty to change the arrangement of the copy, but must neither add nor omit any portion or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Ryxbee, 440 South Dearborn street, Chicago."
6. Use black ink on white paper, 4 inches wide by 6 inches deep, *craytly*.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in 2-cent stamps or coin, to cover the cost of mailing to him a complete set of the specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two or more designs are entered, no extra stamps will be required.
9. All specimens must reach me not later than September 15, 1911.

The sheet with the compositor's name and address, and the stamps or coin, should be enclosed in the package of ads. and not sent in a letter; in fact, it is better not to write a letter at all. The usual plan of designating the best ads. will be followed: A complete set of all the specimens submitted will be mailed to each compositor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select which, in his judgment, are the best three ads., and those

Good Ad. Display.

Most of the ads. submitted for criticism this month are full pages, and I have selected three of the best of these for reproduction. That of W. Lewis & Co. is from the *Champaign (Ill.) Gazette*, and is submitted by George A. Selig,

CHAMPAGNE DAILY GAZETTE

FEBRUARY 19, 1925

Our 14th Anniversary

Celebration in our Men's section is characterized by the most extraordinary value giving. Attend It.

We've had 14 seasons of success. fourteen years of satisfying effort to continually serve the public through the tasteful of quality, good values, good merchandise and suitably low prices.

To you, our customers who have made us our great growth, possible, we give of thanks. To you especially, those who are regular in your weekly patronage, we are pleased to have a great value that will reward you for your loyalty. You can count on our constant efforts to make this Anniversary yours. Put it to the test of 14 seasons.

Dollars saved on your new summer suit. Come

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$25 Summer Suits at only \$20

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$30 Summer Suits at only \$25

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$35 Summer Suits at only \$30

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$40 Summer Suits at only \$35

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$45 Summer Suits at only \$40

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$50 Summer Suits at only \$45

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$55 Summer Suits at only \$50

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$60 Summer Suits at only \$55

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$65 Summer Suits at only \$60

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$70 Summer Suits at only \$65

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$75 Summer Suits at only \$70

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$80 Summer Suits at only \$75

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$85 Summer Suits at only \$80

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$90 Summer Suits at only \$85

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$95 Summer Suits at only \$90

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$100 Summer Suits at only \$95

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$105 Summer Suits at only \$100

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$110 Summer Suits at only \$105

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$115 Summer Suits at only \$110

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$120 Summer Suits at only \$115

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$125 Summer Suits at only \$120

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$130 Summer Suits at only \$125

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$135 Summer Suits at only \$130

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Men's \$140 Summer Suits at only \$135

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Anniversary Bargains in summer suits for the boys

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Boys' \$10 Summer Suits at only \$8

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Boys' \$12 Summer Suits at only \$10

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Boys' \$14 Summer Suits at only \$12

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Boys' \$16 Summer Suits at only \$14

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Boys' \$18 Summer Suits at only \$16

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Boys' \$20 Summer Suits at only \$18

See the new styles in suits, in the latest and most up-to-date of materials and in the latest of styles.

Boys' \$22 Summer Suits at only \$20

advertising manager for the advertiser. Frequently one great fault with a full-page ad. is the lack of a strong display line. In this instance a special line was drawn and engraved, and the result is well worth the trouble and expense. The strong signature at the bottom balances the ad. nicely. Another good feature about this ad. is the

Keeping Track of Advertising.

Publishers always have more or less difficulty in making correct insertions of ads. which do not run daily, or which have specified position or location. A wrong insertion or an ad. out of contracted position will not be paid for by an advertising agency, and this leads to considerable loss in

education of men for the pulpit. He has gone "through the mill" and knows what he is talking about. Here is what he says:

I spent three years in a theological seminary and seven years in newspaper offices, principally the *Globe-Democrat*. Knowing the life of both, I do not hesitate to say I was better prepared for the ministry by my chief, the city editor, than by any three theological professors I can now recall.

Month.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
January																															
February																															
March																															
April																															
May																															
June																															
July																															
August																															
September																															
October																															
November																															
December																															

COMPOSING-ROOM ADVERTISING RECORD.

the course of a year. Vallee Harold, one of the proprietors of the Portsmouth (Ohio) *Daily Times* and *Weekly Sentinel*, has devised a system which he says is working perfectly. It consists of a heavy card, printed on both sides, which is filled out by the bookkeeper and turned over to the foreman. Both sides of the card are reproduced herewith. In describing his plan, Mr. Harold writes: "After 'wrestling' for years with the dual problem of the bookkeeper and foreman in handling advertisements, we believe we have solved it with the enclosed card, now in use. We have six pigeonholes for the daily and one for the weekly; we also have a cut-cabinet, and this is operated in conjunction with the card. Say the advertisement is to run Monday-Wednesday-Friday. When the foreman receives the card he puts it in Monday's pigeonhole. When Monday comes he takes it out, selects the cut or copy from Monday's drawer in the cabinet and then passes the card into Wednesday's pigeonhole, and so on through the run. For convenience sake we use different colored cards for daily and weekly."

A Canadian Special Edition.

A very creditable "Special Souvenir Number" was recently issued by the Cranbrook (B. C.) *Prospector*. It consisted of thirty-two six-column pages and cover, the cover being of heavy enameled stock, printed in three colors. The issue was profusely illustrated with well-printed half-tones. All the work was done in the office of the *Prospector*.

Fire Fails to Stop Publication of Oklahoma Paper.

Even with its plant a complete loss by fire, the Medford (Okla.) *Star* did not miss a single issue. All that was saved were its books, which included its subscription records. The fire completely destroyed the greater part of the town, causing a loss of half a million dollars, and the following issue of the *Star*, its "Fire Edition," contained a complete story of the disaster, including photographs of the business streets before and after the conflagration. The paper was printed at the plant of the Western Newspaper Union, at Wichita, Kansas, sixty miles away. The *Star* has ordered a complete new outfit and will have one of the best equipped offices in northern Oklahoma.

Newspaper Office Best Training School for Ministers.

Rev. Bernard Gruenstein, of St. Louis, in accepting his first call as a minister of the gospel, says that the newspaper office and the city editor "infinitely surpass" the theological seminary and the professor as agents in the

education of men for the pulpit. He has gone "through the mill" and knows what he is talking about. Here is what he says:

There were few phases of life indeed I failed to touch, when running on those multitudinous assignments to cover this or that type of story. In the seminary I learned what people used to think and believe many centuries ago; in the newspaper office I learned how people live to-day. Since, try

POSITION

Special

.....

.....

Pages

T. C. N. R.

F. F. N. R.

Next Reading

Requested

Favor

R. O. P.

.....

MONDAY

WEDNESDAY

FRIDAY

SENTINEL

TUESDAY

THURSDAY

SATURDAY

TIMES

.....

Ad.

Agent

Order

Kind

Space

Number Times

Begins

Expires

Electro

Remarks

.....

.....

.....

.....

.....

.....

.....

.....

COMPOSING-ROOM RECORD FOR ADVERTISEMENTS.

what I will, I can not add comfort or give aid to the honored dead of long ago, I feel certain the newspaper office has taught me how men live and struggle now, and therefore the education I received under the city editor infinitely surpasses the narrowing curriculum of the seminary.

"Town Achievement Number."

Another new name for a special issue was devised by the Monroe (Wash.) *Monitor-Transcript*, when it published a "Town Achievement Number" last month. Neither news nor advertising features were neglected, and there were twenty-four pages of attractive half-tones, interspersed with a liberal quantity of advertising. This is certainly a good-sized paper for a town of 1,500 people.

Publishing Names of Delinquent Subscribers.

J. B. Miller, who has just left his position as editor of the *Meade County News*, Meade, Kansas, to take charge of

from its competitors, and as a result it will be many months before the war is over.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Santa Clara (Cal.) *Tocsin*.—Your "Commencement Number" is a nice piece of work. The arrangement is particularly good, the grouping of the photographs and reading-matter showing commendable care.

Sawyer County *Record*, Hayward, Wisconsin.—Excellent ad. display is a distinctive feature of the *Record*. Your fourth page would look better if the "Legal Notices" were run in the bottom part of the fifth and sixth



CHARACTERISTIC LOGGING SCENE IN A CANADIAN FOREST.

the Bucklin (Kan.) *Banner*, threatened some time ago to publish the names of subscribers who had not paid up. In a recent issue he "made good" by publishing, under the heading, "Here's Them," the following item:

A few weeks ago we announced that we would print the names of our delinquent subscribers in bold-face type on the front page of this issue. Since we have decided to leave the town we have no hesitancy in making good our word. Many thought we would not do it, but here they are:

S. c. lmbhmB tfv
lk.J. sdt M. sreyr
ihknbrysi A. mr
grt. M.h. enmhT.
fdgtvjlog. F. ibfd.

The balance all paid up. If these will kindly send in remittance we will apologize for the publication and thank them for the courtesy.

Big Newspaper War in Los Angeles.

Los Angeles, California, has a new morning paper, the *Tribune*. The first number appeared on July 4, only ten days after a decision to publish it had been reached. It has every appearance of being a well-seasoned metropolitan daily, consisting of twenty-four eight-column pages, with a hundred columns of advertising, including three pages of classified. In addition to this the *Tribune* starts with forty thousand paid circulation. Edwin T. Earle is back of the enterprise. Naturally the advent of the new paper is not welcomed by the other Los Angeles dailies, particularly as a large part of the editorial and office force was recruited

columns, leaving as much as possible of the upper part of the page and the left-hand columns for reading-matter. The first page is fine.

McKees Rocks (Pa.) *Herald*.—The first page is the most attractive part of your paper; the news is well featured and the heads are in good taste. The ads. need attention—too much display type is used and it is all of the same size. Every ad. should have at least one distinctive line. Some of the ads. show good taste, but the majority of them are poor.

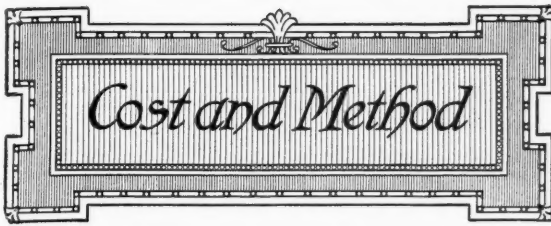
Osakis (Minn.) *Review*.—A first page always looks better without advertising, but you are not seriously offending in this respect. If you could arrange to run George Herberger's ad. at the bottom of the page, it would be a great improvement. You are running so many of the six-point black borders on the small ads. that it gives your paper the appearance of being in mourning. However, the *Review* is nicely printed, is filled with news, has a good advertising patronage, and is a creditable paper.

AN EDITOR'S INVOICE.

A North Carolina editor has kept track of his profit and loss during the year, and gives an invoice of his business at the end of twelve months of ups and downs:

Been broke 361 times.	Mistaken for preacher 11 times.
Had money 4 times.	Mistaken for capitalist 0.
Praised the public 9 times.	Found money 0.
Told lies 1,728 times.	Took bath 6 times.
Told the truth 1 time.	Delinquents who paid 28.
Missed the prayer meeting 52 times.	Those who did not pay 136.
Been roasted 431 times.	Paid in conscience 0.
Roasted others 52 times.	Got whipped 0.
Washed office towel 3 times.	Whipped others 23 times.
Missed meal 0.	Cash on hand at beginning \$1.47.
	Cash on hand at ending 15 cents.

—*Davie Record*.



Big Meeting at Denver.

When the de luxe specials from New York and Chicago carrying employing printers to the Cost Congress and United Typothetae meetings arrive at Denver, it is reasonably certain that the most numerous attended and most important gathering of employing printers will have been started.

Space does not permit us to give even an inkling of the enjoyable things promised on the specials from New York and Chicago, nor can we dilate on what the Denverites intend doing as entertainers. If the reader wants to know about any or all of these things he should address these gentlemen:

For New York Special—Franklin W. Heath, the Bourse, Philadelphia, Pennsylvania.

For Chicago Special—E. W. Chesterman, 1237 Monadnock block, Chicago, Illinois.

For Denver Arrangements—William G. Chamberlain, Jr., 312 Chamber of Commerce building, Denver, Colorado.

The Cost Congress will be held September 7 to 9, and the commission has announced the following program:

Address of Welcome—Wm. H. Kistler, Denver, Colorado.
 Annual Report of the American Printers' Cost Commission.
 Report of Treasurer of the American Printers' Cost Commission.
 What the Second International Cost Congress Did for St. Louis—Earl R. Britt, St. Louis, Missouri.
 Report and Effect of the Southwest Cost Congress, Held at Wichita, Kansas—G. M. Booth, Wichita, Kansas.
 Report and Effect of the Pacific Coast Cost Congress, Held at Portland, Oregon—Robert E. Morrell, Portland, Oregon.
 Report and Effect of the Southeastern Cost Congress, Held at Atlanta, Georgia—R. P. Purse, Chattanooga, Tennessee.
 Chart Demonstration of the Standard Uniform Cost-finding System—F. I. Ellick, Omaha, Nebraska.
 "Correct Selling Prices"—W. J. Hartman, Chicago, Illinois.
 "Observations Upon Vertebral Phenomena"—C. D. Traphagen, Lincoln, Nebraska.
 "Practical Working of a Cost System," to be demonstrated by an accountant—P. P. Tyler, Schenectady, New York.
 A Message—Theodore L. De Vinne, New York city.
 "Value of Organization"—Chas. F. Hynes, Denver, Colorado.
 "Inventories and Appraisals"—Fred M. Lloyd, Chicago, Illinois.
 "Nehemiah iv, 6"—H. P. Porter, Boston, Massachusetts.
 "Mutual Fire Insurance"—Alfred J. Ferris, Philadelphia, Pennsylvania.
 "The Supplyman's View of the Situation"—Wm. H. French, Chicago, Illinois.
 "Why Stay in the Printing Business?"—John Clyde Oswald, New York city.

UNITED TYPOTHETÆ PROGRAM.

The executive committee of the United Typothetae will meet on the evening of Monday, September 4. On the following morning President Lee will call the delegates to order, and the convention soon will be in full swing. The usual routine business and consideration of reports will be disposed of in the order provided for by the committee, and meantime several papers will be read. The framers of the program have arranged for an innovation in printers' meetings by designating the persons to lead discussions after prepared papers are read. This will assure the presentation of several points of view, and stimulate thought and expression among the brethren on the side and rear benches. The papers, their authors and the designated leaders of discussions are as follows:

"Results from Use of a Cost System"—Ennis Cargill, Houston, Tex.; leaders—E. Lawrence Fell, Philadelphia,

Pa.; C. V. Simons, Waterloo, Iowa; D. S. Gilmore, Colorado Springs, Colo.

"Trade Schools"—Prof. F. O. Climer, superintendent Winona School of Printing; leaders—William Pfaff, New Orleans, La.; Claude Kimball, Minneapolis, Minn.

"The Element of Time"—Joseph A. Borden, Spokane, Wash.; leaders—Edward L. Stone, Roanoke, Va.; James A. Bell, Elkhart, Ind.

"The Printer Ascendant"—Henry P. Porter, Boston, Mass.; leaders—George A. Saults, Winnipeg, Can.; C. V. White, Seattle, Wash.

"How Can Printers Be Shown the Necessity of Organization?"—Robert W. Ewing, Birmingham, Ala.; leaders—Robert Schalkenbach, New York city; H. W. Walkenhorst, Kansas City, Mo.

Among the gaieties arranged for the visitors is a purpose play, "The Revised Proof." It will be presented by the Proof Club of Philadelphia, which gives assurance that the objectionable features of the average purpose drama will be missing. The production is said to be an excellent illustration of practical, commercialized Ibsenism.

What Is the Matter with the Printer?

Never in the history of the printing industry has there been such widespread education for the printer as is now attempted by the various trade associations.

Cost congresses have been held; cost systems have been adopted; thousands of dollars have been spent and many of our leading and successful master printers have unselfishly given their time and labor for the benefit of every printer operating a shop in this country.

Cost finding has been standardized and made simple.

The printer no longer has to guess at what to charge his customers. He has the means whereby he knows exactly what each job costs him to produce. He can quickly discover whether he is in business to make a fair and legitimate profit, or whether he is in business to "just make a living," and cut prices for the consumer's benefit.

However, it is very ungratifying to note that, with all the above stated progress, there are so few printers availing themselves of the great opportunities offered to better their business.

Unfair competition—or rather price-cutting—is now in vogue as it was ten years ago. The man who cuts prices fails to realize that he is cutting his own profit; and the majority of profitless jobs that go into the shop are taken through ignorance of cost.

When you try to talk "cost system" to some printers they imagine that you are trying to find out the secrets of their business, and their answer almost invariably will be "that a cost system is too cumbersome, and anyway, I know when I am making or losing money."

This is just the kind of man who is the stumbling-block in the way of printing-trade progress.

This is just the kind of printer who "must be shown" that his own prosperity is at stake and that he must join the rank and file, and march with them toward progressiveness and prosperity.

This is just the kind of business man who must be made to realize the advantage of having a standard cost system installed in his shop. The gain derived therefrom is not only for himself, but also for the benefit of his customers. There are many cases, where, without knowledge of the actual cost of a job, the printer will *sometimes* overcharge. And it *often* occurs, where a legitimate price is charged, the customer will think it's too high and compel a reduction. But with the exact knowledge of cost as proof that his charge is fair, the printer is not apt to make any reduction,

and the customer can be satisfied that he is not being overcharged.

This question of a standard cost system being of any benefit to a printing-shop is not a theory—but a fact. There are at least twenty-five shops in New York city, which previous to adopting a cost system were just existing—hand-to-mouth affairs; but after installing a cost system they gradually released themselves from debt, and are now in a healthy and prosperous condition.

By adopting a method whereby you know the cost of your product, you are only doing what is fair to yourself, to your customer, and to your competitor.

The difficulty that is experienced in getting attendance to the meetings held by the various printers' associations in this city is discouraging. Just stop and think for a moment.

When a business man is continually urged to give a few hours of his time every month, so that his *own* business may prosper; that he may meet his fellow printers and get acquainted; where he can learn something new all the time—and still shows his skepticism by not attending—

What is the matter with that printer?

Is it possible that news of the good results accomplished by the printers' trade associations has not reached him? This, however, is to be doubted. By the means of many trade journals, associations, association bulletins and newspaper announcements, this crusade for the betterment of the printing industry has been distributed throughout the entire country.

It is time every master printer realized that there is a remedy at hand to cure the trade of all its past ills, and the bigger the dose he takes, the better for him.—A. Colish, New York.

Economizing.

In the abstract, economy is a good thing. In concrete instances, economy may be good or bad according to circumstances—always good when wisely applied, always bad when it approaches meanness or penuriousness.

"By ginger!" said one printer recently, "times are bad and business is rotten. I've turned off the bookkeeper, discharged the foreman, cut down the wages, taken the children from school, and if this thing keeps on much longer, I shall have to sell the automobile."

Billy Kajinsky does printing, and, like most of us, he has a bug. His particular insect is an idea that the profit in his business depends on buying right. Now Bill is right, in the abstract, but his idea of buying right is to buy at a very low price. The supply men and paper men are wise guys, and are onto Bill's bugginess. Whenever they get an off-color lot of paper, or a bum car of stuff, they hot-foot to Bill's office.

They say nothing about their cargo of lemons—not they. Straight goods at regular prices, until Bill pulls a face and talks half-price. Then, "Oh, well! If you can't pay only so much, I have just one lot——" Bill falls for it, and then spends all he saved in price, and some more, in trying to work the punk, and the most of his time the next two months trying to convince his customers the goods are all right.

We know another printer who has never taken a vacation—couldn't afford it. Had to stay home and tend to things while the help had their holiday. Result: he has become nothing but a sort of machine, narrow in outlook, ill-informed as to what is going on in the world around, and has had loaded off on him a choice lot of freak, out-of-date machinery. What he used to say as an excuse is now a solemn reality—he can not afford a vacation, and due in part to the fact that he did not afford it when he was young

enough to learn and adapt himself to the progressive movements in his business.

We know many printers who know what wise economy is and practice it rigidly in every part of their works. There is no surplus help around. Every employee has a full day's work planned for him. Stock is always on hand when wanted. A loafer gets a walking ticket instant. Waste is dealt with severely. Material is always good—no job lots—wages fair and promptly paid; discounts are taken; collections kept up close and every one about kept so busy he does not have time to become discontented. They do not buy poor stock because it is cheap, only to cut down the output of the help and make it sore. They keep their machinery up to the highest state of efficiency, and so get the greatest output with only the necessary investment.—Adapted from the *Box Maker*.

First Meeting of Steel and Copper Plate Engravers.

The first annual convention of the National Association of Steel and Copper Plate Engravers was held on July 11-13, at the Hotel Sherman, Chicago. It was a notable meeting, being the first of its kind in the history of the country, and prominent engravers from all parts of the United States were in attendance. We regret to be unable to present a detailed report in this issue of *THE INLAND PRINTER*, but will give a full account of the history-making convention in the September number.

Courage at Sheboygan, Wisconsin.

Although there are nine other printing concerns at Sheboygan, Wisconsin, the Dix Printing Company is not afraid to let the public know that it charges good prices for good work. The head of the company—Edward Dix—is a believer in good typography and is not in the market for cheap printing contracts. Several months ago he placed in one of his windows a card bearing the following words:

 **WE ARE** 

**The Highest Price Printers
in Town**

It required some courage to put up such a sign, but Mr. Dix has considerable of that ingredient, and so far he has not found it necessary to "back up."

The Square Inch Plan of Figuring Composition.

"Please send me full information regarding the square-inch plan of figuring composition which your club is advocating, and which I see commented upon in the various trade publications." This is but one of many score of similar letters which have been received during the past few weeks by the Ben Franklin Club of St. Louis, showing the tremendous interest which has been awakened by the proposition.

Since its inception over a year and a half ago, the Ben Franklin Club of St. Louis has been advocating and attempting to standardize composition so that it could be sold by the square inch, and its efforts in this direction are being crowned with success. For the past three months the club has been in correspondence with nearly every organization of employing printers throughout the country on the subject, and so much interest has been awakened, and so much correspondence has been addressed to the St. Louis Club that an explication of what is advocated by that progressive organization should prove of interest to our readers.

In April last, the club published its "A Practical Guide for the Sale of Printing," which, by the way, has already run into its second edition and will shortly have to be reprinted. In this work was printed the recommendations of the committee, who had labored for over a year in trying to classify and bring about a correct solution of the proper price for composition figured by the square inch.

At the Second International Cost Congress perhaps the paper which was most vociferously applauded by the delegates was that on "Standardization," by H. P. Porter, of Boston. It pleaded for a standardized printer in every shape and form, standardized shop practices, business ethics, hour costs, cost-finding systems, process of manufacture, cooperation and a standardized association. Throughout ran the golden thread which seemed to weave all together by standardization. Thoroughly in accord with the doctrine contained in Mr. Porter's magnificent effort, the members of the Ben Franklin Club of St. Louis have gone one better in attempting to standardize composition by selling it by the square inch.

The arguments in favor of the method such as tend toward a solution of one of the most perplexing problems which to-day face the printer — namely, the variation in the number of hours it is estimated it will take to set certain classes of copy — are irrefutable. If a happy solution can be decided upon of determining the proper price per square inch, then more advance toward standardization has been made than has ever been accomplished before.

Practically every kind of commercial composition can be included in classes. Having once established and properly graded your classes, why is it not possible to apply a simplified method of estimating? Already, straight matter is measured by a simple means. What can be the objection, then, of applying the square-inch method to tabular work? Let any one whose mind is not clear on the efficacy or practicability of the matter, take the "Guide" and figure out for himself the question of deciding if the subject is not one that demands investigation of a close and earnest character.

For the purpose of reducing the theory to actual practice, the committee in charge of the matter determined that all kinds of composition for catalogues, price-lists, pamphlets, etc., could be classified in four groups, and results and experience have since demonstrated the wisdom of that decision.

Class "A" deals with large cuts with slight descriptive matter, four or less to the page, and the price per square inch will not be found to vary because of the size of type used in this class, although generally the size of the type governs the price. The table of charges will, however, vary according to the size of the type-page. The following table gives the prices advocated:

CLASS A

Large cuts with slight description, 4 or less to the page.

	Type Size 3 x 5½ and less	3½ x 5½ up to 4 x 6½	4½ x 7 up to 5½ x 8½	6 x 9 up to 8 x 12
Any Size Type	.10½c	.06½c	.05c	.04½c
Extra Color	Add 85c per page	Add 1.20 per page	Add 1.50 per page	Add 2.55 per page

Class "B" takes in all straight matter, including titles, paragraph heads and initial letters, display advertising, and catalogue and booklet matter other than tabular work.

With regard to display advertising, it is deemed advisable to figure it on the eight-point schedule, which is contained in the following table:

CLASS B

	Type Size 3 x 5½ and less	3½ x 5½ up to 4 x 6½	4½ x 7 up to 5½ x 8½	6 x 9 up to 8 x 12
6 Point	.14½c	.13½c	.12½c	.11½c
8 Point	.10½c	.09c	.08½c	.08c
10 Point	.08½c	.07c	.06½c	.05½c
Extra Color	Add 85c Page	Add 1.20 Page	Add 1.50 Page	Add 2.55 Page

Class "C" embraces tabular work without rules, tabular work with rules, but loosely set, catalogue and booklet work with cuts, and ruled tabular matter; one or two box heads to the page if tables are loosely set, but no piece fractions. The schedule of prices for this class is:

CLASS C

	Type Size 3 x 5½ and less.	3½ x 5½ up to 4 x 6½	4½ x 7 up to 8 x 12
6 point	.23½c	.22½c	.21½c
8 point	.19c	.18c	.17½c
Extra color Not registered	add 85c per page	add 1.20 per page	add 1.50 per page

The final class "D" contains difficult tabular matter with not more than three box heads to the page, but no piece fractions. The prices for this kind of composition are:

CLASS D

Difficult tabular matter with not more than three box heads to page.
NO PIECE FRACTIONS.

	Type Size 3 x 5½	3½ x 5½ up to 4 x 6½	4½ x 7 up to 8 x 12
6 point	.28½c	.27½c	.26c
8 point	.22½c	.22½c	.20c
Extra color Not registered	add 85c per page	add 1.20 per page	add 1.50 per page

In its publication the club gives illustrations of the various pages which can be classified under the four heads. The figures which are given in all the tables above carry with them an estimated profit of twenty-five per cent added to the following net cost prices per hour used in the compilation: Hand composition, \$1.30; machine composition, \$1.60 per hour, net.

From all parts of the country, inquiries have come to the St. Louis Club for particulars of the proposition, and asking how it has been found to work. The results have been astounding. The most skeptical person, after giving the subject thought and consideration, has to acknowledge the feasibility and practicability of the subject. He has to

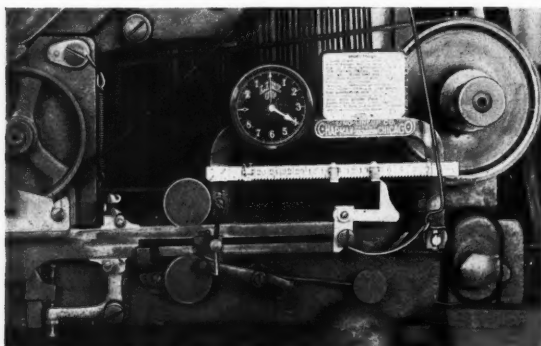
take some work of which he knows the cost. Provided he has a complete cost system, let him take a catalogue or booklet which he has completed and apply the square-inch measurement to his composition, and he will be amazed.

Simplicity in standardization has been arrived at. It must be remembered that the plan advocated is now in its experimental stage. The question of what is a proper average on each of the classes will, of course, be subject to such modifications as from time to time may become necessary. Interest in the proposition is being awakened. No latent energy in the new progressives is allowed to exist. Every one is keen and alive to the possibilities which this means to the printing trade generally, because it will standardize by measurement and bring about a condition which will be much easier than guessing at the amount of time required.

THE CHAPMAN LINO-LINEUP.

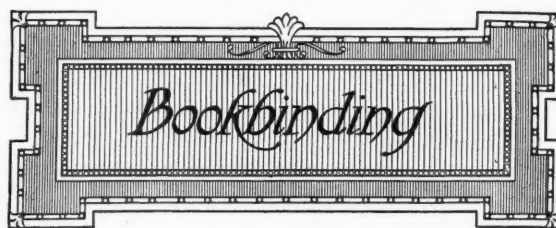
A Chicago machinist, Leo M. Chapman, has perfected a new lining mechanism for tabular work, an illustration of which, in position on a linotype machine, is shown herewith. Mr. Chapman describes his invention as follows:

In the composition of tabular or column matter, such as ball scores, telephone directories, leader and ditto work, etc., the Chapman Lino-Lineup, in combination with the new unit system matrices and Lino-Tabler rule, will produce any class of tabular matter without appreciable diminishment of the operator's straight-matter speed. This device is so constructed that it can be applied to any linotype machine in a few minutes without drilling or filing, can be instantly thrown in or out of working position, and does not interfere with the setting of straight matter in any way. The operator simply locks the stops on the half-pica scale at points where lineups are to occur on the slug. He then watches the vertical pawl on the end of the assembler-slide as it moves toward the stop. When the pawl touches



THE CHAPMAN LINO-LINEUP IN POSITION ON A LINOTYPE MACHINE.

the stop the dial index will begin moving counter-clockwise, and will show the exact number of points needed to make the measure at which point the stop is fastened. In the illustration the first stop is set at seven and one-half picas and the index is pointing to 4, which shows that four points must be dropped into the assembler to make the first justification or seven and one-half picas. When the four points have been dropped, the pointer will be erect, or in "lineup" position, and if more than four points are dropped the pointer will show by the outline figures at the left the number of points over seven and one-half picas. After one revolution of the pointer, the pawl and stop are automatically separated, and the pawl then continues on toward the remaining stops.



BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Stamping.

Stamping is really machine finishing. It is therefore necessary that the stamper should have the same knowledge of the materials on which he works as the hand-finisher, in order to know what size to use and how to apply it. He must also learn by experience to distinguish the particular degree of heat suitable to the work in hand. It should be comparatively easy for a finisher to do stamping, as he already possesses the theoretical knowledge. A stamper can not expect to be anything more than an expert mechanic; whereas the finisher, who is a master of his craft, must also be an artist. The same preparations are necessary whether the stamping is to be done in a small bench-stamper or a large hand-lever machine or power embosser. The smaller machines are usually heated with gas burners supplied with proper mixers, so that clean flames may be obtained, devoid of smoke. The larger machines are more convenient when fitted with steam connections. Where only one machine is used a cold water connection should be installed in addition. A machine so fitted can have the steam shut off and the water turned on, circulating through the head and cooling it down in fifteen minutes. The full heat of live steam gives sufficient heat for any kind of work and too much for some, in which case it may be turned down. Brass stamps should be cut for all long runs or for heavy work even if only short runs.

Electrotypes may be used for lettering or other small impressions, for runs not exceeding a thousand, but in such cases two stamps should be made for safety. The stamps are glued onto iron or steel plates, of which several should be on hand of different sizes; one of these should be as large as the jaws of the machine will take. This plate ought to have several one-quarter-inch holes drilled through it and countersunk on the opposite side from that on which the dies are to be fastened. When a large, heavy die or stamp is glued on for a long run, at least four of the holes in the backing plate should be filled with soft solder. Cover the back of the stamp with fish-glue and glue on a piece of stout red express paper, the full size of the stamp, which should be attached after the glue has set sufficiently to be tacky. Lock up the backing plate, lay the stamp on in its proper position on a board, and place this on the bed of the press, the paper on the back of the stamp covered with fish-glue; then run the press up slowly by hand to insure a tight contact, and leave it for about half an hour. Take it out of the press when baked, and clean out the holes intended for the solder. The tang end of a small file, or an awl, will be found convenient for this work. The paper must be scraped off the die and the brass scratched into; then put a drop of soldering fluid in each hole, and melt enough solder from wire or bar by means of a torch or blow pipe to fill the hole and the countersinking. The iron

plate should be heated around each hole, so that the metal will run down on the brass. When cooling, the solder in the countersunk hole will form a head, which will prevent the die from dropping down. This soldering process is not necessary for the ordinary runs. It is very important that dies, of whatever size, should be centered in the press. When stamping jobs having more than one impression or more than one die, a pick-up board should be stamped; that is, an impression is taken on a piece of board with each stamp in its proper place and gages marked so that, if any breakdown occurs during a run or a duplicate order comes in, all that will be necessary is to fit each stamp in its impression, glue and fasten in by lifting the board up with the stamps upon the press bed and run it up against head.

Sizing.

Egg albumen is the most reliable material for size, but if a large quantity is needed, blood albumen will do just as well. The albumen crystals are dissolved in cold water in proportion of four ounces to the quart, with a small piece of camphor or a few drops of formaldehyde to keep it from spoiling, and a tablespoonful of skim-milk to keep it from frothing. This size will work for gold on cloth, leather or buckram. It also can be used on silk and certain kinds of cover-paper, if it is used thin and afterward washed off with clean water or benzin. Aluminum or composition leaf can be worked more successfully with a size made by dissolving one pound of white lump shellac and a quarter pound of borax in a quart of water. This size is prepared by boiling in a water bath, although it can be done by direct boiling over a slow fire. After dissolving, the size should be strained through a cloth before using. It should be very thin when used on silk-finished cloth of extra colors. If it streaks, it should be reduced with cold water.

This size will keep indefinitely and has a strong binding power. Gelatin makes one of the best sizes, but it must be used warm, and is therefore not so convenient. One cake to the quart of water dissolved over the gas flame is about the proper proportion.

For colored or white foil, any of the sizes named will do, and in addition skim-milk can be used as a size for this purpose, as the leaf itself has a binding agent incorporated to hold the pigments. For that reason many stampers depend on that alone and the glue on the cloth, especially if the covers have not been made too long. The best way, however, is to size for foil. While the work of sizing is simple, it requires care. The sponge when dipped in should be squeezed just enough to keep it from dripping. The strokes should be full length of the cover, with light pressure. Repetition of strokes and too much pressure will take the color out of materials the same as if washed. Sizing must be done quickly and without overlapping in order to avoid streaking. The covers should not be touched when newly sized or during the operation except on the unsized parts. A finger-spot on wet size will leave a mark on the cover when dry. Work should not be sized up ahead for more than two hours before stamping.

One sizing without any preliminary washing is all that is necessary for stamping on the ordinary materials of cloth and leather. In this respect it differs in some instances from finishing.

Gold Laying.

Gold leaf is cut to the best advantage according to the size of the stamp. It may be necessary to lay out two leaves on the cushion and cut them into different-size pieces so that one cover can be completely even, if it takes half a dozen or more layings. The cutting and handling of the

gold leaf have to be learned by experience. A light, square piece of wood covered with cotton-flannel and having a wooden knob or hand-piece glued on is used to pick up the gold. Each cover, as it is picked up for laying, is rubbed over quickly and lightly with a flannel rag thoroughly impregnated, but not soaked, in olive oil. The pad should be rubbed over the hand, hair or forehead — this gives enough grease to hold the leaf while in transit. If oil is used on the pad it will not let go of the gold when set on the cover.

Pieces of strawboard may be cut for laying guides. For instance, if three lines of lettering are to be stamped a little above the center and one near the bottom, the guide should be cut the full length of the cover and about one-eighth of an inch narrower than the actual space desired at the left of the impression. Another strip should be cut for a guide at the top of the cover and still another for the bottom line. Now, if these two transverse strips are fastened to the upright, one-eighth of an inch higher than the desired location of the stamp, the gold when laid close against the left side and top will give ample space for covering the stamp. The leaves or strips of gold are picked up so they will lie flush on the top and left side of the pad. The gold should be cut large enough to cover the impression in one direction at least, where practical. The guides can be cut in one piece and from thick paper just as well.

The gages on the machine bed being adjusted and the bed raised to the proper height for the thickness of the article to be stamped, the stamp should be heated up as much as steam in a one-inch pipe can heat it; it only remains to feed in the cover, or other piece to be stamped, against the gages, and step on the tread or bring down the lever, as the case may be, and immediately release the pressure. The cover is then taken out and wiped with an oiled rag. Where the gold sticks so that it can not be removed with the rag, which will happen quite frequently around electrotypes on leather, a special soft rubber is used. This can be prepared by cutting up pieces of crude rubber into a bowl having kerosene in it. The oil will soften the rubber so the different pieces can be kneaded into one lump. A kneading rubber of that kind will retain the gold until well loaded, when it can be recovered by refining. In jobs having gold or other metal leaf in combination with foil and ink, the metal is stamped first, foil next and the ink last.

When leather or cloth is stamped before being made up, the pieces can be tipped in the corners on squared pieces of strawboard, or a frame can be made on a piece of tarboard in such manner that the material can be slipped under the frame on two or three sides.

Gilding Powder.

In cases where liquid sizes can not be used, owing to the finish of the material, finishing-powder dusted over the surface with a bunch of cotton will do the job. Powder leaves no stain and holds the metal as well, but it is more difficult to lay the leaf on. Supposing there is a job of ooze sheep or calf, or it might be silk or velvet; if unmounted it would have to be fed in under a frame as described above. Now, if a paper flap is pasted along one edge of this frame large enough to cover the whole of it and cut out just over the impression, the gold can be laid on the powder, covering more space all around than actually needed for the stamp and the flap laid over the gold, thus holding it in place while feeding into the press. The gold can also be picked up on pieces of tissue-paper moistened with benzin and laid on the powder, leaving the paper in for the impression. This is the easiest method,

but the gold will not look as bright when struck through the tissue.

Gold impresses over a flat area, but covers only slightly on the surface of borders, frames, etc., on finer grades of leather, which should be stamped in blind without size. The size can then be painted into the blanking with a fine brush and the gold laid on and struck in, leaving the leather with its natural finish.

Glazed paper or cover-stock can be stamped hot with powder or run cold with good gold size (a yellowish varnish ink) and the gold laid on that. The job, if done in the last-mentioned manner, would have to be spread out in trays and left a sufficient length of time to dry before wiping.

(To be continued.)

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. XV.—BY E. C. ANDREWS.

COLOR-CHORDS AND SEQUENCES — ANALOGIES OF HUE VALUE AND CHROMA.

IN the table of typical color combinations, March number of THE INLAND PRINTER, under Section IV e, I speak of a three-color combination where the second color is neither analogous nor contrasting to the first color, and the third color holds the second color in place, obviating the results of simultaneous contrast. This is called the harmony of color-chords, and I purposely left the discussion of this subject until after we had taken up the modification of colors due to opposition, so that the

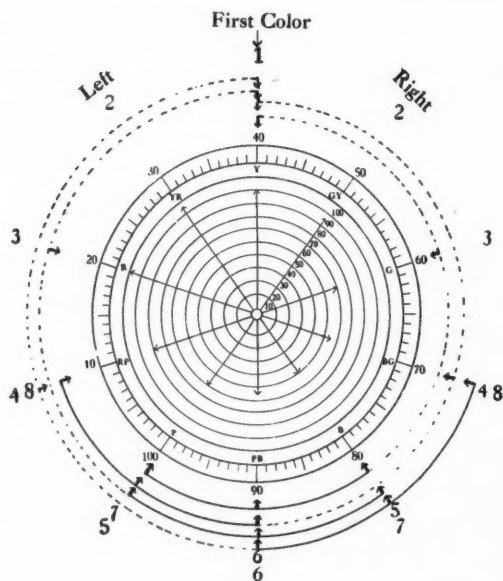


FIG. 40.

purpose of the third color would be self-evident. To illustrate: let us take yellow as the first color of the combination; with this we wish to use blue-green, a color which is neither analogous nor contrasting. We know from experiment that the yellow will tend to make the blue-green appear blue, and we know further, from experience, that

yellow and blue-green do not make a pleasing combination unless they are brought into harmony by reducing their chromas or changing their values. The way out of the predicament is to add a third color to the combination, a color lying on the opposite side of blue-green, farther away from the yellow. The color immediately to the right of blue-green — namely, blue — is too close to serve the purpose, but any of the next three — purple-blue, purple or red-purple —

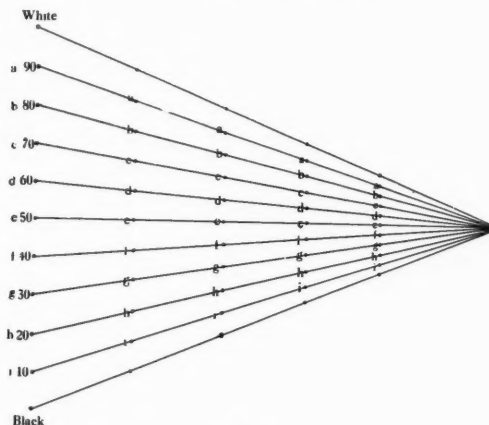


FIG. 41.

may be selected. It is obvious that as the third color is closer to the complement of yellow, or in one case the complement, it would tend to make the blue-green dissimilar to itself — namely, more greenish, just opposite from the way it is affected by yellow. The blue-green between opposite influences retains its normal appearance and the third color also completes the chord, giving us a relation of the two intervals between the middle color and the extremes. If the second color is three steps away from the first color selected, then the third color may be five, six or seven steps away; if four steps, as in the case above, the third color may be the sixth, seventh or eighth color. *Always count the first color selected, the color you start from, as one.* In the example given, yellow would be one, green-yellow two, green three, blue-green four. The total number of these three-color combinations would be:

One (the first color selected) with 3 and 5, 6 or 7, counting to the right.

One (the first color selected) with 3 and 5, 6 or 7, counting to the left.

One (the first color selected) with 4 and 6, 7 or 8, counting to the right.

One (the first color selected) with 4 and 6, 7 or 8, counting to the left.

Fig. 40 illustrates the color-chords of these four classifications with yellow as the first color. It is understood, of course, that in selecting a color-scheme by any of the four methods the values of the colors must conform to the requirements of the design. A large tint-block should not be printed in a color of high chroma; use a color of low chroma, and alter the value by adding white until it balances with the darker type-matter and decorative color. If a strong color is used, confine it to a small area, as stated before in regard to other methods of obtaining color harmony; let it accentuate the design, and do not injure the effect by introducing another bright color. Constantly keep in mind that the farther you get from the high-chroma colors in selecting your color-scheme the more refined is the color harmony.

In articles two and three it was demonstrated that in the neutral value scale analogy is the surest road to harmony. This is true also of colors, and in obtaining tone harmony tones may be analogous in value, in hue, and, when they are of the same hue, they may be analogous in chroma. If two or more tones of the same color are used, a light and dark green for example, the harmony of chroma is obtained by bringing both colors to approximately the same chroma.

Let us apply this principle of analogy to correcting an unsuccessful color-scheme. The first thought is to bring the tones of the color-scheme into more analogous values—namely, to diminish the range of values toward one value. The value toward which we converge them may be any value between black and white; in printing-inks, however, the very dark tones are often mistaken for dirty blacks, and light tints soil too easily to be practical. In Fig. 41 the colors a to i have values from 90 down to 10, and are indicated in four places as approaching analogy in middle value. A, b, c, etc., may be any color at the value indicated, and in experimenting with color combinations three colors probably would answer; for example: tint-block at 80 (b), type color at 20 (h), and decorative color at 50 (e). They may be made more analogous, as indicated in the four positions, but absolute analogy in value is not desired and becomes monotonous.

The second thought in altering an unsuccessful color-scheme is to obtain a closer analogy of hue. This may be done by adding some color which we wish to predominate to each of the colors. If we view nature through a piece of blue-green glass, blue-green is added to every color we see and reds appear almost black; in pigments the same effects are obtained as indicated above and are extremely interesting. Often it is possible to save a color-design by mixing a given color — blue, for example — with each of the colors,

the smaller circle; they are much nearer neutrality than the purple-blue and blue-green on the same circle.

A third method of correcting an unsatisfactory color-scheme is to approach a harmony of neutrality; a glance at the color solid will show the method of procedure. To

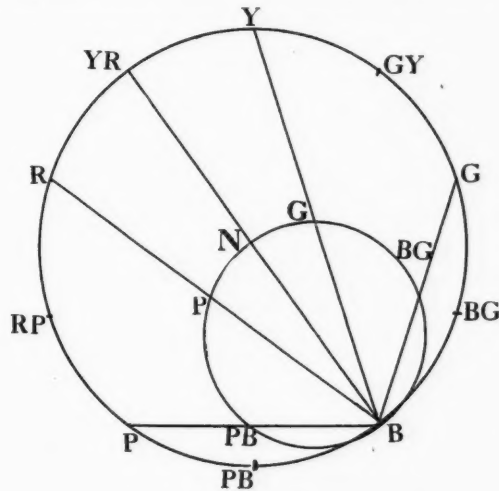


FIG. 42.

each color we must add the complement of that color or black, and if by so doing the value of color is lowered, it must be raised to its original value with white. It is also possible to combine analogy of value with analogy of neutralization by converging the values first and then graying them toward neutrality.

In Article XI, February number of THE INLAND

DIAGRAM OF POSSIBLE COLOR VALUES.

100 (White)																			(White) 100			
90	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	90	
80	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	80	
70	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	70	
60	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	60	
50	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	50	
40	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	40	
30	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	30	
20	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	20	
10	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	10	
0	(Black)																			(Black)		

TABLE II.

using one-half as much blue as the color itself. Where the quantity of blue added equals the quantity of the other color, allowance being made for inequality of chromas, the complement of blue—yellow-red—becomes a neutral. The addition of blue is shown as follows, using five of the fundamental colors and yellow-red:

	R	YR	Y	G	B	P
Plus	B	B	B	B		B
Equals	P	N	G	BG	B	PB

Therefore, in this analogy of hue, purple would be used where we had used red before, neutral gray for yellow-red, green for yellow, blue-green for green; blue remains the same, or we may alter it by adding white to raise the value, and purple-blue is used instead of purple. The analogy as far as hue is concerned is illustrated in Fig. 42; the purple and green obtained by mixing the red and blue and yellow and blue are not as high in chroma, however, as the original purple and green. This fact is shown in the diagram by the position of the lines from red and yellow as they cross

PRINTER, I outlined the three paths through the color solids as bases for color-schemes and further suggested the combination of these paths one with another. Combining the lateral with the vertical path — namely, sequence of hue — in all values gives us such a great variety of tones from which to choose color-schemes that, even neglecting the question of varying chroma, we are often at a loss as to where to begin. The diagonal path, in sequence of hue, confines our attention to certain possibilities; but even with this formula to guide us, we have a great variety of color-schemes from which to choose, as we may select colors at various intervals. Let us trace the diagonal paths in Table II, which is Table I doubled in size for the sake of convenience. Let us start from red (R), value 10, near the middle of the table. The sequence of the diagonal to the right is R (10) YR (20) Y (30) GY (40) G (50) BG (60) B (70) PB (80) P (90); to the left R (10) RP (20) P (30) PB (40) B (50) BG (60) G (70) GY (80) Y (90). Since these sequences are composed of hues which lie adjacent to each other, such sequences would be called sequences of

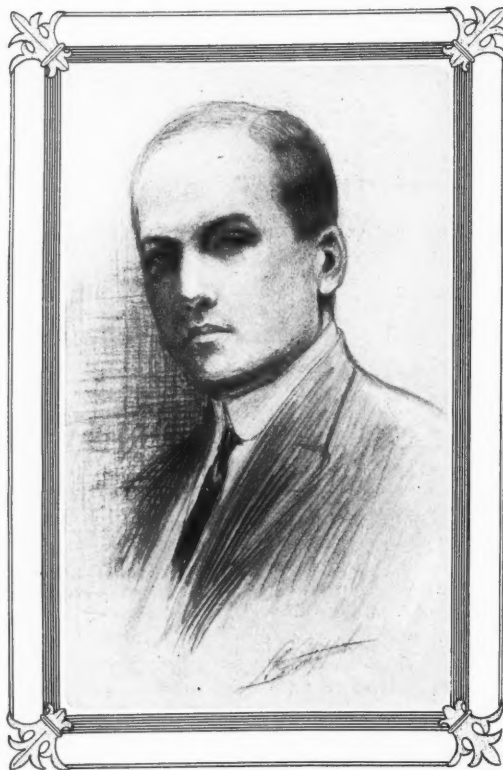
seconds. More interesting sequences are those of intervals of the third, fourth, fifth and sixth. Always count the color you start with as one, and after counting one interval count it again as one in the second interval. Using intervals of the sixth gives us a color and its complement repeated in different values. If we start with red, value 10, as before, and trace the diagonal to the right in sixths, we have: R (10) BG (20) R (30) BG (40), etc., which is a sequence without enough change in value in the successive reds and blue-greens to make it interesting. Dropping out the even values in Table II—namely, 20, 40, 60, and 80—will improve the sequence; it would then be: R (10) BG (30) R (50) BG (70) R (90). Sequences may also be obtained by the repetition of certain intervals, such as the fourth followed by the fifth, which would give R (10) GY (20) BG (30) P (40) R (50) GY (60) BG (70) P (80) R (90), or, omitting the even values as before, R (10) GY (30) BG (50) P (70) and R (90), which is a good five-color scheme.

For those who are anxious to go more deeply into the question of sequences, I would recommend again "A Theory of Pure Design," by Denman W. Ross. He treats the subject exhaustively. My personal regret is that his use of the twelve-step sequence of hue instead of the ten-step sequence may prove confusing to some.

(To be continued.)

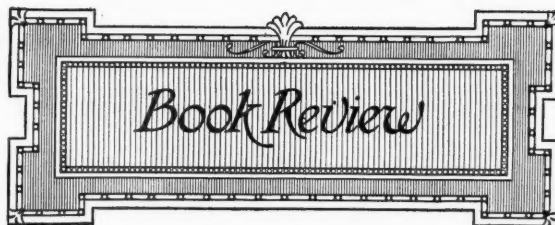
BUYING BUSINESS.

It doesn't pay to buy friends. If you can buy them, they will sell that friendship to the next highest bidder.



E. C. ANDREWS.

Half-tone from an etching by F. O. Griffith,
Palette and Chisel Club, Chicago.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"The American Manual of Presswork."

The Oswald Publishing Company, New York, have just issued a sumptuous edition of "The American Manual of Presswork," 8¾ by 12¼ inches in size and printed on antique paper, with numerous handsome colored inserts in various processes. The work has been contributed to by many writers, and is as comprehensive as it is attractive and inspirational. Price \$4. The work may be purchased through The Inland Printer Company.

"Practical Printing."

In his new book, "Practical Printing," the author, George Sherman, has furnished the typographer with a text-book of the methods and processes in use in the modern printing-plant. Beginning with the needs of the apprentice, and continuing through a discussion of display composition, bookwork, proofreading, imposition, presswork, equipment, etc., to the sending out of the job from the shipping-room, Mr. Sherman treats profitably and entertainingly of the practical side of printing. The book contains 144 pages of text, 140 illustrations, and is attractively bound in gray cloth, the cover being stamped in white. Published by the Oswald Publishing Company at \$1.50. May be ordered through The Inland Printer Company.

Year-book of the Plimpton Press.

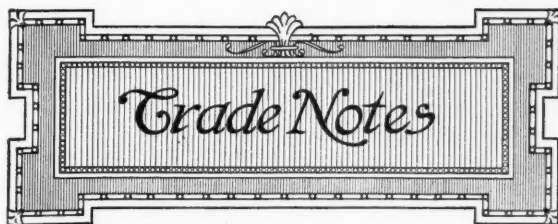
An innovation in publicity for printers is the Year-book for 1911, just issued by the Plimpton Press, Norwood, Massachusetts. To one familiar even with the high character of the product of this well-known press, the manner in which this year-book is gotten up is a revelation—an exposition of the best in modern bookmaking.

The book is intended as an exhibit of types and typography, paper and presswork, designing, book cloths and binding, with a view of assisting those who have to do with the making of books. To this end are shown a number of actual book-covers, stamped on the original stock and in the original colors, and tipped in; numerous title-pages and text pages; examples of half-tone and line engravings in one and more colors; initial letters, ornaments and type-faces in use by the Plimpton Press; exhibits of paper, rules, etc.; and a style manual containing the typographical rules followed at the Plimpton Press.

Containing over three hundred pages, and handsomely bound in cloth, the year-book is one of valuable reference material. Although primarily issued for complimentary distribution, a limited number have been set aside, and will be supplied by the Plimpton Press at \$3, prepaid.

PAY UP.

Do you expect your debtors to pay you promptly? If so, you should expect the same right of your creditors.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

To Give Apprentices I. T. U. Course.

John J. O'Leary, the new president of the Boston Typographical Union, in his inaugural address, strongly urged that apprentices be given the advantage of the I. T. U. Course of Instruction. He believes that one of the union's most important duties is to look after the welfare of the printer-to-be, not merely as a means of elevating the future

in September. The election of local officers resulted as follows: President, Grant Goodrich, of the James Bayne Printing Company; vice-president, A. S. Hicks, of the Dean-Hicks Printing Company; secretary-treasurer, W. F. Powers, of the Powers-Tyson Printing Company. Executive Committee — H. K. Dean, Frederick Reed, James Muir, T. S. Etteridge and Milo Schuitema.

President Berry Sustained in Removal of Kreiter.

At its recent annual convention at Hale Springs, Tennessee, the Printing Pressmen and Assistants' Union of North America by a vote of 149 to 86 sustained the action of its president and board of directors in the removal from office last November of Albert B. Kreiter, of New York city, who had been the third vice-president of the organization. At the time he was ousted from office it was charged that he had made threats to a representative of the American Newspaper Publishers' Association that no contracts would be observed under certain conditions; that he had called strikes without authority, and that he had refused to report to the president of the union, as required by the laws of the



A PRINTER'S HOME.

Residence of H. C. Brock, journeyman printer, 614 Cass avenue, Grand Rapids, Michigan.

printing craftsman, but in order that the art itself may be developed, to the betterment of all mankind.

Several typographical unions already have incorporated in their laws a provision that all apprentices shall be required to have a graduation certificate in the I. T. U. Course before admission to the union, and it is expected that within a few years this requirement will become general throughout the jurisdiction of the International body.

Prosperous Year for Grand Rapids Printers.

The Employing Printers and Publishers' Association of Grand Rapids, Michigan, held its annual dinner and election of officers at the Livingston Hotel on June 21. Reports from a large majority of the association's members showed that it was a prosperous year for Grand Rapids printers, and enthusiasm was marked for the work of the local organization and for the progress which is being made as a result of cost-system agitation. H. K. Dean, M. F. Powers, Claude Jaqua and Grant Goodrich were elected delegates to the international meeting to be held at Denver, Colorado,

organization. The Kreiter case took up much of the time of the convention and its final disposition has placed President Berry in a still stronger position as chief executive of the pressmen's international body.

Poster Printers Make Resolution.

The following resolution has been adopted by the Poster Printers' Association of America.

Resolved, That the members of this association, severally and collectively, agree hereafter not to print any posters or show-bills or make any cuts to illustrate any heralds, couriers or distributing matter that is or even borders upon the suggestive or salacious, or that depict scenes of undue violence, such as pointing firearms, shedding blood, highway robbery, etc., and that we call upon other printers of posters of the country, who are unattached to this organization, to cooperate with us in this respect and thereby clean the billboards and abolish a class of posters and advertising matter which has long been offensive to people of taste and refinement and harmful to the children and youth of our cities.

The association includes all but three or four of America's poster printers, and its action will be effective in doing away with the illustrated posters condemned in the resolution.

Type Kings in the West.

R. W. Nelson, president of the American Type Founders Company, accompanied by Messrs. Phinney and Capitan, visited Chicago and adjacent cities, looking over the company's splendid properties. Though in the especial bailiwick of Judge Landis, of Standard-Oil-fine fame, the gentlemen were unafraid and as genial and gracious as become those who are the personification of permanent prosperity.

Ohio Printers to Hold Cost Congress.

Edward T. Miller, Fred J. Herr, D. Birney, and W. R. Colton, of Columbus, Ohio, have been selected as a committee of arrangements to inaugurate Ohio's first printers' cost congress, which will be held in Columbus in October. All Ohio printers, whether newspaper, book or job, will be eligible to participate in the proceedings, which will be devoted entirely to the subject of cost finding, as affecting

effect plans already perfected for the erection in Colorado of a \$250,000 sanitarium for the care and cure of members afflicted with tuberculosis and other diseases. The Denver State convention recently unanimously indorsed the movement, and the city of Boulder has offered forty acres for grounds and buildings. The home is to be similar to that of the International Typographical Union.

Dayton Company Reorganized.

The Commercial Binding Company, of Dayton, Ohio, was recently reorganized at a meeting of the stockholders, electing the following officers: William L. Foust, president; William F. Straukamp, vice-president; Frank X. Zindorf, secretary, and Hugo E. Niehus, treasurer. The capital stock was increased from \$5,000 to \$10,000. Owing to the addition of a complete and up-to-date printing department, the firm name was changed to the Commercial



A PRINTER'S HOME.

Residence of P. F. Lutz, journeyman printer, 46 Franklin avenue, Grand Rapids, Michigan.

the status of the business. Speakers of national reputation on printing topics will be in attendance.

Michigan Printers Have Two-day Session.

The fourth annual convention of the Michigan Federation of Typographical Unions was held at Flint on June 26-27. Governor Osborn's appointment of a commission to draft an employers' liability and workmen's compensation bill, for presentation to the next legislature, was indorsed. Among the entertainment features was a banquet at the Hotel Bryant. Port Huron was selected as the meeting-place for next year. The following officers were elected: President R. L. Drake, Detroit; vice-president, C. B. Waddell, Grand Rapids; secretary and treasurer, J. C. Jenkins, Jackson. The officers and J. C. Welch, of Jackson, comprise the executive committee.

Foresters to Build Home Like Printers.

Another organization is to follow the lead of the International Typographical Union in establishing a home and tuberculosis sanitarium for the benefit of its members. It is expected that the supreme convention of the Foresters of America, which meets in Detroit this month, will put into

Printing & Binding Company. Having outgrown the present quarters, corner Grimes and Edgewater avenues, the plant was moved to the corner of First and Madison streets July 16, in a very commodious space. The firm as a binding company has been highly successful, and the increasing business practically necessitated the addition of the printing department.

Typothetae and Typographical Union Co-operate.

J. W. Tucker, secretary of the Mississippi State Typothetae, recently addressed a letter to A. J. Seeley, president of the Jackson Typographical Union, requesting the coöperation of the printers' organization in an effort to prevent contracts for local printing being placed outside the State. President Seeley called a meeting of the union to consider Secretary Tucker's request, with the result that his letter was indorsed and the following resolutions adopted:

1. That whereas the state printing for the State of Mississippi has not been done in the State for many years, and whereas Mississippi now has printing establishments fully equipped to handle this work in every detail, and whereas the letting-out of these contracts outside of the State deprives the members of the International Typographical Union residing and paying taxes within the State of the privilege of being employed thereon, and deprives the printing establishments operating and paying taxes within

the State of this business, be it resolved that the officers and members of this institution declare it an injustice to be deprived of this work.

2. Whereas it has come to our knowledge that several large institutions within the State are sending their printing outside of the State to establishments operating non-union help to the detriment of the members of the International Typographical Union residing and paying taxes within the State of Mississippi and to the printing establishments doing business within the State of Mississippi, be it resolved by the officers and members of this union that we protest as an injustice to ourselves, against such firms and corporations sending their business without the State.

3. Be it resolved that officers and members of this union coöperate with the Mississippi State Typothete in keeping Mississippi business within Mississippi, to be handled by legitimate union workmen.

4. That a copy of these resolutions are to be handed to our representatives and the influence of candidates and state officials solicited in behalf of this movement.

Pittsburg Printers in Camp.

The Typographical Outing Club, of Pittsburg, composed of daily newspaper printers, is in camp on the shores of Lake Algonac, Michigan. As is the usual custom, the Pittsburg newspaper "boys" have taken along with them

Not One Printer in Penitentiary.

Of all the ancient and honorable trades and professions whose votaries are represented in the state penitentiary, that of the printer is missing, says the Richmond (Va.) *Dispatch*. An inquiry set in motion by Governor Mann reveals this fact. There are preachers and doctors and lawyers and cashiers and blacksmiths and bricklayers and factory girls and teachers and clothiers and cooks, but not a single printer.

A publisher of a country newspaper in Virginia made the rather unusual request for information regarding any printers who might be incarcerated. He needed one in his town, where labor of this sort is perhaps difficult to procure. So with a desire perhaps to reform some one, he asked for data. If he found a worthy case where the term had half expired, it was his intention to bring the matter to the attention of the directors with a view to securing a parole by a promise of employment.



A PRINTER'S HOME.

Residence of C. C. Gilleo, journeyman printer, 43 Sunset avenue, Grand Rapids, Michigan.

an official font of type and a press, which are used in the publication of a miniature daily. In this little newspaper are chronicled the daily happenings, and things of interest incident to the outing, but it is a sacred law that no member shall be permitted to read any other newspaper during his sojourn in camp, and a heavy fine is imposed for an infraction of this law. The club has a membership of about fifty, each individual having his own tent. In addition to this a large cottage is kept in readiness for emergencies — which are brought about chiefly by cold weather or an oversupply of mosquitoes. George Dabney is the big chief of the expedition.

New Printers' Building at Minneapolis.

Architects recently completed plans for a new printers' building at Minneapolis. It is to be erected by David P. Jones & Co., and will be five stories high, to cost \$150,000. The location is at Seventh avenue south and Fourth street, indicating that the printing trades are moving southward. The structure is to be of fireproof construction and the elevators and wide stairways are to be enclosed. The first floor will be exclusively used for counting-rooms, in order that each tenant's office will be readily accessible to the public. There will be twenty thousand square feet of floor-space.

The governor asked about it. Superintendent James B. Wood expressed his regrets at not being in position to accommodate the inquirer, but among all the 1,200 boarders at his institution, there was not one who would own up to being a graduate in the art of printing.

Printer Rivals Edward Payson Weston.

Thomas Braheny, a printer seventy-two years old, recently walked from Omaha, Nebraska, to New York city in eighty-five days, according to the *New York American*. Braheny's long tramp was begun on April 12. He was penniless when he left Omaha, being taken care of by fellow craftsmen on his journey, but he arrived safely in the eastern metropolis on July 6 with 8 cents in his possession. The aged printer has been affected with the wanderlust since 1885, having traveled through Canada and the greater part of the United States.

Combine of Trade-papers.

What is said to be a most important and far-reaching movement in the trade-paper world was begun early in May. According to authentic reports a combine has been formed for the purpose of getting control of technical and trade journals. On May 1 four dry-goods publications, four iron and steel papers, and four automobile publica-

tions were taken over by a newly organized holding company, capitalized for \$7,500,000. The new concern is headed by Conde Nast and officers of the Root Newspaper Association and the David Williams Company. The papers included in the transaction are the *Iron Age*, *Metal Worker*, *Iron Age Hardware*, *Building Age*, *Dry Goods Economist*, *Dry Goods Reporter*, *Boot and Shoe Recorder*, *The Automobile*, *Motor Age*, and the *Commercial Vehicle and Blue Book*. The directors of the new concern, which is known as the United Publishers' Corporation, besides Mr. Nast, are I. A. Mekeel, Charles G. Phillips, W. H. Taylor, Charles T. Root and H. M. Swetland. Mr. Root is the president.

Printer's Epitaph.

According to the *Kansas City Star*, George V. Millett, a Kansas City artist and son of the late Henry S. Millett, who was one of the first printers in that part of the country, recently found among the papers his father left a



A PRINTER'S HOME.

Residence of C. M. Caldwell, foreman, composing-room, Central Printing Company, Muncie, Indiana.

"Printer's Epitaph." This epitaph was written by Mr. Millett in 1853. It bears the name of the town in which it was conceived, Fond du Lac, Wisconsin. The son says he will have the epitaph placed upon his father's tombstone in the old Union Cemetery. This is the epitaph as it was written fifty-eight years ago:

Here lies his form, a type of matter dead!
Rear no imposing stone to mark the spot;
But, fast locked up within his narrow bed,
May all his errors be for aye forgot.
His rule he left, a token of his love
Revised, corrected, may be set above.

Flag on Cover-page Stops Collier's.

The Fourth of July edition of *Collier's Weekly* was not allowed to be placed on sale at Boston, because the cover-page displayed an American flag in colors. The police placed a ban on the magazine on the ground that it violated a Massachusetts law providing that —

Who publicly mutilates, tramples upon, defaces or treats contemptuously the flag of the United States or Massachusetts, whether such flag is public or private property, or whoever displays such flag or any representation thereof upon which are words, figures, advertisements or designs, shall be punished by a fine of not less than ten or more than one hundred dollars.

It is claimed by lawyers for the magazine that the publication of the illustration was not a violation of the law, and suit for damages may result.

Urges Change in Civil Service Law.

A writer in the *Washington Herald*, who has been observing the workings of the civil-service law as applied to the Government Printing Office, says:

While on the whole the civil service law has been beneficial to the employees of the Government Printing Office, there are some of its applications which would appear to do great injustice at times. For instance, a person on the eligible list accepts a temporary appointment as compositor or bookbinder or pressman, and is given six months' work in one year. He proves his competency and makes good in every particular. Before he can get even a temporary appointment next year he must again take the examination and his rating must be higher than others who have not proved their competency. Instances can be cited where men of the best abilities, who have been rated one year over .90, have failed to make that rating at the next examination, and were not chosen for temporary work for that reason. Then, too, a person who has demonstrated his competency in every way and has taken the examinations perhaps a dozen times, and been rated high on each occasion, will be passed over for a new and untried man if the latter have the higher percentage. It would appear to be good business policy to take the man who is known to be competent, and

when he has once filled the bill in all its requirements as a temporary employee he should be given first chance when it comes to a permanent appointment. The priority law is a good and just measure, fair to all, and should be as good in the Government Printing Office as it is in every other office under the jurisdiction of the International Typographical Union. That the civil service laws should be amended to the extent that the man who has demonstrated his ability to do the work required should not be compelled to again take the examination before he can be appointed to a temporary position in the Government Printing Office is the belief of many members of organized labor, and that it may be so amended it is believed it is only necessary to call the attention of Congress to the matter.

Chicago Superintendents' Organization Effected.

Superintendents, foremen, etc., of Chicago printing trades to the number of about one hundred dined together on the evening of July 18 at the rooms of the Chicago Advertising Club. Joseph Hays, manager for the Monotype Company in its western division, delivered an interesting address on "Scientific Management," and was followed by William B. Prescott, of THE INLAND PRINTER, in a short talk. After that those present got down to business and considered the report of the committee on constitution and by-laws. W. R. Goodheart defended the proposed constitution and by-laws against the attacks and criticisms of the statesmen with fair success and much good humor. So far as the printed word may indicate the purposes of an organization, this one is tinged with exclusiveness, and much power is vested in the board of governors.

It was decided that the club year should synchronize with the calendar year and the governors were appointed for the ensuing five months, after which they will be elected. Accordingly President Richardson named the following gentlemen to serve out the year:

Vice-president, Goodheart, who is *ex officio* chairman of the board; H. T. Merry, of Stromberg, Allen & Co.; T. H. Becker, H. L. Ruggles & Co.; A. W. Campbell, W. F. Hall & Co.; U. G. Hinman, Rogers & Co.; F. H. Shank, the Faithorn Company, and V. C. Guston, Metropolitan Syndicate Press.

There was some discussion as to what name should be chosen, but a substantial majority decided in favor of "The Chicago Printing Crafts Association," and the new organization starts on its way evidently well officered and having a hundred members.

The membership, according to the constitution, embraces superintendents, assistant superintendents, and foremen

Typothetae Preparing for National Meet.

The Denver branch of the United Typothetae of America has opened an office at 312 Chamber of Commerce building, that city, and placed a secretary in charge of the work of preparing for the annual convention of the national body, which will be held there in September. The office is also occupied by J. Gillespie, representing the parent organization, and a joint active campaign has been set in motion to make the Denver meeting the greatest in the history of the Typothetae. It is confidently expected that the most influential and progressive men in the trade will be at Denver in large numbers to take part in the discussion of important questions both in the convention of the Typothetae and in the third annual meeting of the International Cost Congress, which is to be held in the same city immediately following that of the United Typothetae. Officers of both organizations are jubilant over the outlook for a record-breaking printers' "get-together."



A PRINTER'S HOME.

Residence of Robert Meikle, linotype operator, 466 State street, Browne Park, Flushing, Long Island.

actually engaged in the management of composing-rooms, pressrooms, binderies, electrotype and stereotype foundries, engraving and lithographing departments, who have held such positions for at least one year.

Duplex Company Increases Capacity.

A dispatch from Battle Creek, Michigan, to the Grand Rapids *Herald* states that the common council of that city has passed an ordinance vacating Linman street from Carlyle to Washington, and Carlyle street between Linman and the Michigan Central tracks, in order to enable the Duplex Printing Press Company to double the capacity of its plant. The big printing-press concern owns all of the adjoining property between the present plant and Washington avenue, and plans to build several long shops stretching from the Michigan Central tracks to Houston street. Nearly half a million dollars will be expended in buildings and equipment, which will give the company practically double its present facilities. A new foundry, a new machine shop and erecting department are included in the contemplated improvements, necessitating the employment of several hundred more men.

No Automobile and Only One Wife.

George Arliss, speaking before the Chicago Press Club, at a recent luncheon given in his honor, said: "I'm the despair of the press agent? I don't own an automobile. I've got but the one wife; and, to make matters more difficult for the press agent, she is the very same wife I had ten years ago. I seem to have missed fire, as it were, hereditarily speaking, for behind me are four generations on the paternal side of printers and newspaper publishers. My father, indeed, was a very genuine journalist. He founded and edited two newspapers on the other side and both are now quite prosperous concerns, the prosperity dating, of course, from the day he gave them up and turned them over to men who were not journalists at all."

Predicts Cheap Books for Future.

At the Book Fair held in Chicago last month a prominent eastern publisher made the following prediction concerning prices of books.

"Formerly, we sold books at 'regular' prices, but now we have about decided to base the price on the net cost of production, which brings the publisher down to a bedrock

basis. Copyright, cloth-bound books of fiction for 25 cents is the latest in this regard. This means that we sell the books to the retailer for about 15 cents each. You can imagine what the author and the publisher make."

Noise-proof and Non-vibrating Printers' Building.

A modern fireproof building constructed especially for printers' use is being erected for the Blakely Printing Company and the Osgood Engraving Company of Chicago. It will occupy a ground space of 95 by 160 feet and will face Market street, extending west to the river. The building is to be constructed according to design and plans made by Perkins, Fellows and Hamilton, of Chicago, and is being financed by Seney, Rogers & Company. The cost will be about \$325,000. The structure will be eight stories and will be arranged for the special requirements of the printing and engraving business. Three floors will be reserved for the occupancy of tenants engaged in the allied trades. The



SOUND-PROOF, NON-VIBRATING BUILDING OF THE BLAKELY PRINTING COMPANY AND OSGOOD ENGRAVING COMPANY, OF CHICAGO.

construction embodies many novel features. It is non-vibrating and the floors are to be non-sound-conducting, thus neutralizing the vibration and the noise from the presses and other machinery. The building is constructed with steel columns and deep cement girders, with special bracing to prevent lateral motion and vibration. Particular attention is paid to the soundproofing of floors. This is accomplished by means of cellular asbestos deadening and special compressed-cork press foundations to prevent, as far as possible, any objectionable transmission of sound from the presses.

The building will have an equipment that will include a system of power transmission, and of indirect heating and ventilation, of drinking-water filtration, of pneumatic forcing of oil and benzin, a compressed-air service, three elevators, three power dumb-waiters, a means of waste disposal, etc. A spacious teaming court for handling merchandise and mails is also provided for wholly within the lot limits. The roof of the building is provided with a series of saw-tooth skylights over the artists' rooms, and there is a special camera-room with skylight for north light, so arranged as to obtain perfect direct or diffused light, as may be required.

Rapid Growth of Moline Concern.

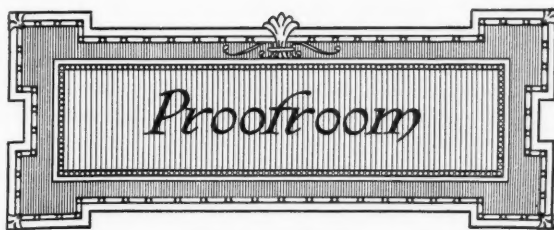
The printing plant of Desaulniers & Co., Moline, Illinois, is to be enlarged to double its present capacity. Arrangements have been made for an addition to the Caxton block, occupied by the big printing company, which will give the plant a total frontage of one hundred feet on both Third and Second avenues. The first floor of the addition is to be devoted to a department in which the *Furrow*, a farm-implement magazine, will be produced, all operations incident to production to be handled automatically. To this end a large rotary printing-press, specially designed, printing two colors at once and folding and stitching the papers at the same operation, will be installed. Trimming, imprinting and wrapping machines will be included, the papers to be delivered direct to the postoffice on leaving the department. With the new addition, Desaulniers & Co. will have one of the largest and best equipped printing plants in the West, placing the firm in a position to meet the requirements of an extraordinary growth in its business within the past few years.

Recent Incorporations.

- South Hill Publishing Company, South Hill, Va. Capital, \$5,000. H. F. Wall, president.
- Walford Stationery & Printing Company, Richmond, Va. Capital, \$25,000. J. B. Walford, president.
- William Ellis Jones' Sons (printing), Richmond, Virginia. Capital, \$15,000. R. T. G. Jones, president.
- Paulus & Howell Press, Esopus, N. Y. Capital, \$40,000. Incorporators: A. O. Howell, W. A. Paulus, S. Paulus.
- The Civic Press, Manhattan, N. Y. Capital, \$50,000. Incorporators: R. G. Hamilton, C. Bullman, C. Storck.
- Dante Printing & Publishing Company, Boston, Mass. Capital, \$20,000. Incorporators: G. Grillo, A. Forte, S. W. Culver.
- Winston Printing Company, Winston-Salem, N. C. Capital, \$100,000. Incorporators: C. Ellis, F. Brumley, W. L. Harper.
- The Pearce Printing Company, Moline, Ill. Capital, \$300,000. Incorporators: R. B. Pearce, F. V. Pearce, E. C. Pearce.
- The Restitution Publishing Company, Chicago, Ill. Capital, \$2,500. Incorporators: S. J. Lindsay, J. E. Cross, F. Knodle.
- The Sale Lithograph Company, Buffalo, N. Y. Capital, \$50,000. Incorporators: H. Buckelmueller, C. G. Denny, R. L. Sale.
- Midwest Publishing Company, Chicago, Ill. Capital, \$25,000. Incorporators: G. C. Crandall, G. M. Cohen, S. J. Samelow.
- Frouros Publishing Company, Manhattan, N. Y. Capital, \$10,000. Incorporators: C. Sakellarakos, F. H. Jones, F. O'Neill.
- James Gilray Cannon, Inc. (printing and advertising), Chicago, Ill. Capital, \$10,000. Incorporators: J. G. Cannon, E. D. Rose, R. F. Brady.
- The Barnett Publishing Company, Cincinnati, Ohio. Capital, \$10,000. Incorporators: J. W. Barnett, I. Timms, B. Walsh, M. B. Hall, L. F. Jenny.
- The Kaiser-Fisher Company (printing, engraving, publishing, etc.), New York city. Capital, \$15,000. Incorporators: A. Kaiser, N. Kaiser, H. Fisher.
- The Poster Engraving Company, Cincinnati, Ohio. Capital, \$6,000. Incorporators: A. Noecke, L. J. Folz, F. R. Gusweiler, S. Klein, E. Schoettle.
- The Charles H. Fryer Advertising & Printing Company, Providence, R. I. Capital, \$25,000. Incorporators: H. F. Butler, F. J. De Velin, C. F. Fryer.
- The Andrew Stevenson Company (printing, publishing, advertising), Chicago, Ill. Capital, \$150,000. Incorporators: H. F. White, B. Payne, R. Hawkhurst.
- The Associated Newspapers (printers, publishers, etc.), East Orange, N. J. Capital, \$10,000. Incorporators: J. C. Mulford, I. S. Dillingham, Jr., J. M. Watkinson.
- The Twentieth Century Publishing Company, Pine Bluff, Ark. Capital, \$50,000. Incorporators: C. C. Cline, W. F. Parker, P. Martin, F. G. Hiner, E. L. Vail, G. W. Seymour, J. A. Laminack.

DEMOCRATIC PRAYER.

O Lord, now that everything is coming our way, purge every Democratic soul of hot air and vainglory and insert large instalments of common sense in every Democratic cranium; and oh, remember, Lord, our proneness to make fools of ourselves just when we have the world by the tail and a down-hill pull, and see that we don't get in bad this time.—*Houston Post*.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Aims and Objects in South Africa.

Reader, Oudtshoorn, Cape of Good Hope, South Africa, writes: "Will you please settle a difference of opinion with regard to the construction of the following? 'The aims and objects of the society are to promote and encourage the frequent production of amateur musical, dramatic, and operatic performances, and to enkindle and foster a true love of musical and dramatic art.' Is it correct, or should it read 'The aim and object of the society is,' etc.?"

Answer.—We can not perceive how a difference of opinion can be possible here; but we are constantly encountering similar cases of difference where none had seemed possible. The aim and object would be only one, and here are plainly two. In all such mention of two or more things the plural words are the right ones, and "aims and objects" is the correct form. In this sentence just written both aims and objects occur, and these words, as separate words, are plural; yet the singular verb in the sentence is right, because the sense is not relative to a number of individual things, but to one expression which is made up of these elements. Whenever a phrase is the single subject of a sentence, though it includes two or more plural words, its proper verb is singular. The most frequent occurrence of this as a correct use is in citing a book or article by its title, including a plural, as in saying "'The Graysons' is a book about Lincoln," where we are speaking about the book, and not about the characters. Here is a slight digression from our real subject-matter, but of a kind very clearly showing how it was suggested. When we speak of a number of things we should use the words that name them as such, as "aims and objects" when we name more than one of them, as is done in the sentence in question.

Punctuation in Firm-names.

A. M., Mohawk, Michigan, asks for our opinion as to whether "J. Vivian, Jr., & Co." or "J. Vivian, Jr. & Co." is right.

Answer.—To be strictly correct, the form with the comma after "Jr." should be used. As a matter of grammatical principle this is beyond question. A great many people now, however, omit the comma, for some reason best known to themselves, if they have any reason except their imagination that it looks better so. Similar to this is the printing of dates without commas, as July 1911—we do not remember ever seeing such a date as July 5 1911, but think we have seen such as July 5th 1911, and certainly those like 5th July 1911 are not uncommon, especially in British print. The Encyclopædia Britannica is one very prominent British book in which such commaless dates are found. It may well be supposed that a firm-name like the one asked about would also be commaless should one be printed in that book. Now, if people choose to use such

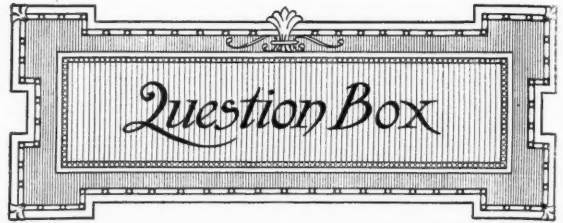
forms, no one can say them nay, as they have a perfect right to inflict their use of language with anarchy if they choose to do so. But they may safely be defied as to ability to show that in doing so they are following any sort of principle. On the contrary, everything that can be thought of as a reason for using a comma anywhere dictates its use before and after "Jr." with a name. In such a firm-name both commas might better be omitted than either one. Certainly there is no more occasion for one of them than there is for the other. But if punctuation is to be based on any kind of principle, as of course it should be, a comma should be used in each place in such firm-names and in each possible place in dates. One of the most necessary commas is now very commonly omitted, though it is always used by the people who know best how to punctuate. It seems to be an almost universal trait to become obsessed in favor of slipshod and erroneous practice, just as it is so much more common for children to catch and keep bad language rather than good, or for nearly all human beings to contract bad habits rather than good ones. If any comma is necessary anywhere as a matter of principle, one is needed after each item of three or more in an enumeration, fully as much after the one before the conjunction as anywhere else. Men, women, and children seem to be getting more and more convinced that it is correct to write men, women and children; whereas the only correct way is with the comma they so often omit. In such cases, as also in those of the firm-names and dates, it is almost impossible for any one to speak the words without separating them at each of the places in question by a slight pause of the kind that is recognized in writing by the use of a comma. In each of our large dictionaries these commas are always used. Nobody knows better than the lexicographers the value of commas, and it is safe to say that those in question would not be used in the dictionaries if they were wrong.

Everyone and Other Wrong Joinings.

C. M. N., Washington, D. C., writes: "In the sentence, 'Does the lecturer make the sweeping claim that every one of us should be held to equal account?' and in the phrase 'every one of its citizens,' would it be permissible to make everyone one word, and if so what would be the reason?"

Answer.—It would not be permissible, and no reasoning could possibly justify it, although it is very often done. Some words of similar make are thoroughly established as single words, but even they are still properly usable separated in their literal grammatical senses. Anybody, everybody, anything, everything, anywhere, everywhere, are the words that suggest the unifying of anyone, someone, and everyone. Any body, every body, and some body, however, are the correct forms when referring to bodies meaning companies or associations. It is only with body in the sense of a person that the single words anybody, etc., are correct. As has been said above, it is the strong suggestion of analogy between body and one in this sense that has misled some people to consider anyone, everyone, and someone proper single words when they mean any person, every person, and some person. The analogy is just as strongly in favor of noone, yet no one writes it so. Inasmuch as there is a strong reason in favor of no one in separate form, that in itself is a strong reason in favor of writing the others separately also (that is, the others with one; thing and where are different). Every one of us (or of anything else) uses the separate words in their regular and literal senses and grammatical separate functions, and only those who are too thoughtless to perceive this decided difference would ever think of making the joining

in such use. Webster's New International Dictionary says of anyone (which it defines only as one taken at random, anybody) that it is commonly written as two words. It should have said properly, not commonly. The same dictionary unites every one and everyone in one entry, with two definitions, the first of which is exemplified by the phrase "every one of us," and by the Scripture quotation "We have turned every one to his own way." Its second definition, "everybody," has the remark, "In this sense preferably written everyone." This is one instance in which the dictionary record is merely an expression of somebody's opinion, and an opinion given evidently without reference to the other word, anyone. The better form in one of these cases is certainly also better in the other. No mention of someone or some one is in this dictionary. It may be safely asserted, emphatically and dogmatically, that the single-word form is not preferable nor even good on any ground except a possible prevalence in usage, for any of these terms with one. Anyone, everyone, and someone are forms that some people use, but they are not good forms; for such use as that in our question they are utterly unjustifiable.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Makers of Flags.

(910.) "Would like to receive addresses of firms making flags in large sizes."

Answer.—George B. Carpenter & Co., 200 South Water street, Chicago; Cheney Brothers, South Manchester, Connecticut; William H. Horstman Company, 459 Broadway,



PETS.

PRINTER'S ERROR CREATES HAVOC.

A curious claim for damages came before the correctional court. M. Tournieux, a cabinetmaker, died from the effects of a prescription which his wife had culled from a book called, "The People's Doctor," where, owing to a misprint, fifteen grammes of ammonia were prescribed instead of fifteen drops.

The author of the book, Dr. Georges Migot, was sentenced to three months' imprisonment and fined £4, and the chemist, who made up the prescription, to one month's imprisonment and a fine of the same amount. Mme. Tournieux, the widow, was awarded £40 damages and an annuity of £12, while her children will receive £1 a year each until reaching their majority.—*London Mail*.

New York city; American Flag Company, 45 Elizabeth street, New York city. These concerns make flags of all nations.

The Photogravure Process.

(900.) "Having become interested in the photogravure process (not photoengraving as generally termed), we desire to get some information about it, that is, as to books on the subject, etc. What we have reference to mostly are the photo-plates sent out by manufacturers of silverware to the trade. Any information will be thankfully appreciated."

Answer.—As photogravure work is used now largely in high-class catalogues and de luxe productions, it would be

well for you to get in touch with the makers of presses for such work. From these makers you will get much practical information, which will enable you to determine at once whether or not you can enter the field. Two books will be found listed in our catalogue which are comprehensive in the treatment of photogravure processes and should be easily understood by practical engravers. They are: "Photomechanical Processes," by W. T. Wilkinson, and "A Treatise on Photogravure," by Herbert Deniston.

Standard Automatic Job-press Company.

(907.) "Will you kindly fill in address on enclosed envelope and mail to Standard Automatic Press Company? I understand these people have several machines in operation, but can not locate the company. This is *not* the Auto-press, Kavmoor, or Cartwright."

Having been unable to gather any information relative to the existence of such a concern, the letter was returned to the sender. Possibly some reader can advise our correspondent.— [EDITOR.]

Gold and Silver Letters.

(899.) "Please send me the names of several firms who sell gold and silver letters used for window advertisement."

Answer.—Gold and silver letters on metal, glass and enamel can be procured from George Steere, 432 South Dearborn street; Metallic Sign Letter Company, 433 North Clark street; John R. Burdick, 77 Dearborn street. Decalcomanie and transparent: Meyercord Company, 136 Washington street; Decalcomanie Company, 66 North Green street. Paper: Tablet & Ticket Company, 70 West Jackson Boulevard. All of Chicago.

Waste-paper Shredder.

(909.) "We have been referred to you in regard to a machine that shreds paper. Do you manufacture a paper-shredder? We have a place for one here, but up to date have not been able to find such a machine on the market. There is a firm here who claims that it can get more for its paper when shredded than when merely baled. If you know of such a machine, we can place one for you. Do you know of a market for baled waste paper, or for baled shredded paper?"

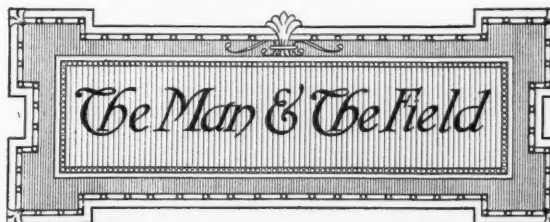
Answer.—We are not manufacturers of machinery of any kind. Our company is the publisher of THE INLAND PRINTER and of technical books bearing on the art of printing. We are pleased, however, to refer you to Blomfeldt & Rapp, 108 North Jefferson street, Chicago, who are makers of a waste-paper shredding machine, which is used by department stores for cutting up waste paper to be used in the packing of glassware, crockery, etc. It is also used in railroad offices for destroying old records and tickets. As to a market for baled waste paper or baled shredded paper, inquire of Blomfeldt & Rapp.

Small Rotary Presses.

(908.) "I am desirous of purchasing a small automatic rotary printing-press. I have had communication with the Cincinnati Time Recorder Company, an Ohio concern; but I find that rubber type is used in connection with its presses instead of metal type. I am of the conviction that printing-matter produced on such a press would have a blurred appearance, and not of clear-cut outlines as is noticeable when metal type is used. Would be pleased to have you enlighten me on this point. Can you give me the addresses of any firms manufacturing small automatic

rotary printing-presses—that are made so as metal type can be used in the type-cylinder?"

Answer.—As the correspondent has been considering purchase of the press referred to in his letter, which prints from rubber type, he evidently wants a low-priced machine that will print from a type-cylinder. In this case the form-letter presses using the Thompson metal type might answer the purpose. Of this style machine there are three different makes—the Multigraph, made by the Multigraph Sales Company, Cleveland, Ohio; the Flexotype, Flexotype Company, Burlington, New Jersey, and the Rogers Addressograph, Rogers Addresser Company, 12 North Des Plaines street, Chicago.



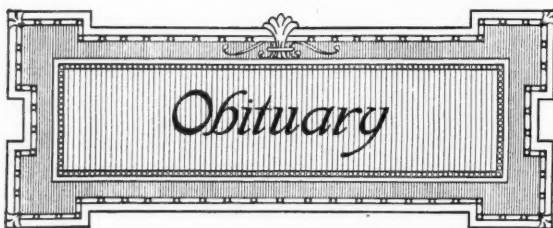
This department of service is designed to bring men of capacity in touch with opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their application will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Manager of a Printing or Printing and Stationery Plant.

152. I am so situated that I desire a change. I have a record that will stand the closest investigation. I am manager of a printing plant. Am perfectly familiar with every detail of newspaper work, printing and stationery businesses, but prefer the two latter. I know paper-stock and its proper uses. I am told that I am safe on estimates, and employees are my friends. I am accustomed to meeting and dealing with all classes, and have been quite fortunate in getting the confidence of my patrons. My principal trade just now is made up of folk who send for me just as they would send for a physician. I am a practical bookkeeper and accountant. Have originated and carried out many special advertising campaigns. I am looking for charge of a plant or estate that requires a reliable and competent manager.— (Condensed from letter of applicant.)

COURSE IN PRINTING AT CINCINNATI.

Arrangements for a course for printing apprentices at the Boys' Continuation School at Cincinnati, Ohio, were made recently at a conference between a committee of printers and the board of education, held at the Pen and Pencil clubrooms. A committee, consisting of Superintendent Dyer, Secretary Bell, of the Allied Printing Trades Council, and J. L. Frazee, secretary of the Ben Franklin Club, were designated to work out a course of study. The course will open at the Continuation School in the Second Intermediate building, September 5. The instructions will be theoretical in character, no shopwork being attempted. The proposed course has the endorsement of both employers and employees in the printing craft.



George E. Matthews.

After an illness of many months, on June 11, George E. Matthews, treasurer of the Matthews-Northrup Works, the well-known printing concern of Buffalo, passed away. Mr. Matthews was also editor and publisher of the *Buffalo Express*. He was the inventor of a four-color process of



GEORGE E. MATTHEWS.

printing, and also had been largely interested in the perfection of a noiseless typewriter. Mr. Matthews was a public-spirited citizen and a progressive editor and printer. In 1901 he was president of the United Typothetæ of America, and had always taken a deep interest in the collective progress of the trade's members.

Mr. Matthews was born at Westfield, New York, in 1855, but went to Buffalo with his father when only a boy, and spent all his life in that city.

John B. Manning.

On Sunday morning, July 9, John B. Manning was found dead in his bed at Norwich, New York, where he had conducted a job-printing business for many years. Mr. Manning was born in Cork, Ireland, July 21, 1844, and came to the United States in 1883. After filling several positions as a practical printer, among which were the foremanships of the *Rome (N. Y.) Sentinel* and the *Fort Wayne (Ind.) Gazette*, he became the editor of the *Kokomo (Ind.) Independent*. Later he resumed work as a practical printer, going to the *Chenango (N. Y.) Telegraph* as foreman of the composing-room, subsequently filling a similar position on the *Norwich Sun*; all of which antedated his

entry into the job-printing business. The deceased printer wrote several books on typography, among which was the "Printer's Vade-Mecum." He had been a member of the London (Eng.) Society of Compositors and transferred his membership to the International Typographical Union on his arrival in America. He was one of Norwich's best-known and most respected citizens.

Pulaski, Iowa — W. S. Allen, editor and publisher of the *Press*.

Kansas City, Kan. — T. C. Pepper, editor of the *Eureka (Kan.) Herald*.

Cadiz, Ohio — William H. Arnold, editor and publisher of the *Sentinel*.

Indianapolis, Ind. — George Trask, forty years a writer of railroad news for the *Journal and Star*.

Holyoke, Mass. — Moses Newton, founder of the Chemical Paper Company and the Newton Paper Company.

Wheeling, W. Va. — William C. Jones, veteran printer and for twelve years secretary of the Wheeling Typographical Union.

Easthampton, Mass. — John McDonald, manager of the Easthampton News Company, and a well-known printer of the old-school type.

Granby, Que. — S. H. C. Miner, president of the Granby Printing and Publishing Company, and for twenty-three years mayor of the city.

Gardiner, Me. — Hiram Kelly Morrell, among the oldest newspaper men in Maine. He was a charter member of the Maine Press Association.

Peoria, Ill. — Robert H. Hannah, at one time associated with Robert Burdette on the Burlington *Hawkeye*. He was known as the dean of Illinois newspaper men.

Chicago, Ill. — James B. Smiley, a book publisher of the city for over twenty years. He was a member of the Hamilton Club and of Garden City Council, Royal Arcanum.

Pine Bluff, Ark. — Colonel C. G. Newman, for more than half a century engaged in newspaper work in Arkansas. He was one of the founders of the Arkansas Press Association.

New York, N. Y. — Thomas A. Kenneth, widely known as a publisher of trade-papers, and also well known as a newspaper man. At the time of his death he was connected with the *Carpet Upholstery and Trade Review*, which he founded.

Inglewood, Cal. — Robert P. Boss, many years superintendent of the Boston (Mass.) *Globe* composing-room, and a well-known old-time Boston newspaper printer. He was a member of Dahlgren Post, G. A. R., the Kearsarge Veterans' Union, a member of the Masonic fraternity, of the Press Club, and of Typographical Union No. 13, all of Boston.

Seabreeze, Fla. — Harding L. Kochersperger, formerly an executive officer of the Werner Publishing Company, and widely known among newspaper publishers. He was distinguished for having introduced a new variety of periodical publication — the illustrated portfolio with coupon attachment, which became very popular in England and France as well as the United States.

Brooklyn, N. Y. — Charles H. Burrill, known as the "best colored proofreader in the country." When he was final reader on the Greenwich (R. I.) *Pendulum*, that publication was known throughout the Eastern States as "the paper printed without a typographical error." At the time of his death he was part owner and vice-president of the *Nashville Globe*, published in the interests of Afro-Americans in Tennessee.

Written for THE INLAND PRINTER.

SLUG 6'S LOCK-UP MACHINE.

BY LEON IVAN.

DID it ever occur to you," asked Slug 6, "that there is one branch of the typographical profession that is still in a most embryonic condition? I imagine that the lock-up end of the business is in about the same rudimentary state as it was left by Columbus."

"What's eating you now?" inquired Side Guide; "everybody knows that it only takes brute strength and stupidity to be a stoneman."

"That's where you are fooled. It takes more than that to match crossbars into a chase. I'll admit it gave me a pain the other day when I hit a job on the rock and put in my time lifting and hauling around forms that seemed to weigh about a ton. But I am going to invent a machine that will make the work of the lithologist a real pleasure. It will help so much to elevate the business when a man can sit down at a keyboard and by simply manipulating the ivories eliminate all the manual labor. The scheme I have in mind will enable a man to do as much in an hour as half a dozen hustlers can do in a day. There will be no pawing around in a pile of junk hunting chases and crossbars, and the complete form will register with scientific accuracy."

"Say, I think I have heard you shooting hot air before. The other day you were bughouse on a make-ready machine that was going to revolutionize the printing industry. But you couldn't get a machine that would make a form ready in a thousand years, yet you were going around with a scheme that would cut out an overlay, set the guides and regulate the ink-fountain all at one operation. And do it all with the electricity you got out of the stock, wasn't it?"

"You've got the wrong idea altogether," said Slug 6; "my machine was merely intended to make a mathematically correct overlay and do away with the necessity for a half-stewed pressman and a bum feeder sitting around for a couple of hours telling smutty stories and cutting up bits of folio with a dull knife under the impression that they are perpetrating an art job for other prints to admire. But that has got nothing to do with this lock-up scheme. Because this is something so eminently practical that anybody who is moderately sober will be able to appreciate its advantages."

"I suppose your machine will read the ticket, lay out pages, hustle for furniture and quoins and register the form so that it won't be necessary to have a fool comp. coming to the press just as the job is ready to run to say that the layout is wrong and the margins are all twisted, and tie up the machine for the rest of the day!"

"Your perspicacity is amazing. You have grasped the idea with almost human intelligence."

"And I suppose it will soon be that a man would as soon try to set type without gloves as attempt to lock up a form with his bare hands. What have you been drinking anyway? I note you always get 'em after you have had a few high ones. You might know that a machine can't do that."

"That's what you fellows say about everything new. If everybody were like you, you would still be puttering around an old hand press, sweating and swearing to get off your token an hour. But the Miehle put you on an easy seat and now all you have got to do is to shove sheets and chew tobacco. The Thompson typecaster has knocked out the dis., and my machine will put the bummiest part of the trade on a level with an intellectual occupation."

"Well," said Side Guide, "when do you expect to get this machine going?"

"I don't just know. I have got the idea all right, and as soon as I get hold of an old keyboard I am going to start making it."

"Say, I've got to go to work in the morning. When you get her going let me know. So long."

THE SONG OF THE PRINTING-PRESS.

BY THOMAS E. WATSON,

In Watson's Jeffersonian Magazine for March.

(EXPLANATORY NOTE: The sight of big machinery in motion exerts a fascination over most of us. The wonderful work of it, and the organized power of it, thrill one, through and through.

When our immense Babcock press was put together (it has more than nine thousand separate parts) and the electric connection was made, the roar and rhythm of it was something altogether new to my experience. I listened, enthralled. Then the history of printing flashed across me; and I recalled the almost numberless ways and degrees in which the type-set word affect humanity.

Then and there, the conception of the following piece of blank verse occurred to me.

At first I had no idea of giving it the present form; but when, after several days of occasional reflection on the subject, I came to write it out, *the words of themselves took the meter, which is a verbal reproduction of the sound of our big press.*

If one should recite the poem, while the machine is at work, he would find that the long line, of nine syllables, follows exactly the length of the long stroke of the levers, while the short line, of seven syllables, corresponds with the second and shorter roar of the press.

I repeat, the adoption of this peculiar rhythm was due to the fact that the song of the machine had fixed itself in my head: I unconsciously transferred it to the poem. No other poem has that peculiar lilt, and the swing of it was due to the *subconscious* action of the brain. Many a time you do a thing *involuntarily*: sometimes you do and say things that you can't recollect: in such cases it is the *subconscious* intelligence which guides. We all have it; but in some it acts oftener and does more than in others.

Of course, you will understand that in the "Song of the Printing-press," the reference is to *the work* done by the machine, rather than to the machine itself. T. E. W.)

My voice is the roar of the thunder:

My force is that of the storm.

I stop not because it is winter;

I reck not the Summer's sun.

My feet are the tireless plodders;

My hands, they never are still.

I run, I run with my message;

I go, I go with my creed.

I fly on the wings of the morning;

I fly on the wings of night.

Of all the great teachers I'm chiefest;

Of all the great sowers, the lord.

I leap to the front, in the battle;

I cover the rear, in retreat:

I'm the sapper, undermining foundations;

I fight in the open field.

I'm the cloud-guide that leads in the daytime;

The pillar of fire at night.

I'm loved by the Lovers of learning;

I'm feared by lawless and bad:

I'm courted by men of ambition;

The vain, they flatter and feed,

Philanthropy leans on my shoulders,
Diplomats tell me their lies.
The populace sees the mere surface —
I enter behind the scenes.
I'm the hope of a weary people,
I'm the mouthpiece of their woe.

I'm the Friend of the friendless and wretched:
I'm the foe of oppression and sin.
I gaze in the sun, like the eagle;
Like Ajax, the lightnings, dare.
My home is the millionaire's palace;
My home is the laborer's cot.
My home is in town and in country;
My home, it floats over the wave:
My home is the house of the happy:
My home is the house of despair.

An angel, I visit affliction;
A devil, I crush the weak,
A hero, I strike for the Righteous,
Traitor! I strike for the Wrong.
I'm honest, and care not for riches;
Venal, I serve for a price.
A patriot, I lead the State upward;
Corrupted, I drag the State down.
Virtuous, the ground yields its harvest:
Vicious, I sow dragon's teeth.

I'm the source of innocent laughter:
I'm the source of scalding tears.
I sing — and the lowly are lifted:
I sing — and the great are brought low.
I sing — and the temple is shaken:
I sing — the throne topples down.
I sing — and Freedom is victor,
I sing — and Liberty dies.

I'm the steed of the poet, and on me
He rides his way into fame.
The scholar, mounting my chariot,
Ascends to the skies of renown.
The orator's silvery trumpet,
The statesman's golden horn:
I'm the bearer of good tidings:
I'm the messenger of grief.
I'm the voice of peace and progress;
Or the herald of war and waste.

I rise to the heights of the Heavens:
I sink to the depths of Hell.
I feast, at times, on the living;
I sometimes prey on the dead.
To wounds, I'm the balm of Gilead,
Or, streams of molten lead.
Sometimes I'm as pure as a Vestal,
Am sometimes foul as the pit.
Sometimes as brave as a Bayard,
Am sometimes pallid Fear.
Of learning, the winged Mercury:
Am often its tireless foe.
I would free the brain of the fettered,
Would ope the door of the mind:
But I serve Superstition as truly:
And aid enslavers of thought.
At my best, I'm the Hope of the Future:
At my worst, the people's Dread.

I'm the weaver who throws the far shuttle,
As the life-loom weaves the cloth:
I speed the web backward and forward,
A golden strand in the woof.
I'm the watchman upon the high tower;
Preserver of archives, am I.
I'm the pearl-diver bringing up riches;
I'm the prodigal, wasting gems.
I'm the feeder of swine and a swine-herd:
A guest, in the houses of kings.
I warn and I teach and I frighten
The erring, the dull and the vile.

I'm the pilot that weathers the tempest —
The sail that is never furled.
I'm the keel that plows all the waters:

I'm the flag that ever waves.
I'm the lighthouse, off the breakers:
I'm the flash-light of the ship.
I'm the greyhound of the ocean,
I'm the war-ship of the main.
I'm the dove that flies with the olive:
I'm the war-trump, hoarse and loud.
I'm the builder of new institutions,
I tear down those that are old.
I sing of the heroes living, and
I sing of those who are dead.
I'm the prophet of the Future and
Historian of the Past.

My voice is the echo of thunder:
My strength is that of the storm.
I'm Life, in its myriad motion:
I'm of the world to the end.
My song will be hushed in the awful
Blast of the arch-angel's trump.

Oh! think of the wonderful record!
Think of the changes I wrought!
More enduring than brass are the tablets
That tell of the mighty work.
The world was asleep, and I woke it;
The mind was in chains — I freed.
The world was in darkness and terror —
I lit the torch that illumines.
With me, marched the legions of learning;
With me, the fearless and true.
With me, marched the soldiers of freedom:
With me, the lovers of men.

The world was acrouh to the Feudal;
Mankind, in awe of the Priest:
The chain of the lord was on body,
The cowl of the monk, on brain.
The peasant, in fear of the castle,
Gave humble neck to the yoke:
The peasant, in fear of the Temple,
Gave humble lips to the creed.
Ah, the red wine of battle was drunken!
Ah, the war was hard and long.
But the tips of our lances, advancing,
At last caught the light of dawn.

The sword, it is great, but remember
My ally's, the deathless pen.
The Thinker, he traces the border,
And the warrior fights, *within*.
No farther flashes the falchion
Than the pen has drawn the line.
No Armada covers the ocean to conquest,
No army enters the field,
Till I and my ally have thundered
And shaken the souls of men.
We open the Temple of Janus:
We say when the doors must close:
We hand down the story of valor,
Awarding the victor his crown.

"*Le roi est mort — vive le roi!*" is never
The cry that is made for me.
My diadem passes to no other,
My sceptre is ever mine.
For aye! For aye! my dominion,
Is the fixed star of the sky.
I throb and I thrill with my power,
I glory in all my strength.

Yesteryear had snowdrifts and roses:
Yesteryear had thrones that are gone:
Yesteryear had the cloud and the dewdrop:
Yesteryear, the poppy and rue.
But Fate had no power to hurt me,
Like laws of Nature, I lived.
Like the brooklet, I go on forever,
Though men may come and may go.

My voice is the roaring of thunder,
My force is that of the storm.
I shall last out the whole of Time's journey
I shall die at the death of the world.

Fill the cup, fill the chalice with nectar,
 Let the red wine brimming foam.
 Let us drink to the glories of Effort,
 Quaff to the gladness of Toil.
 Let us honor the man of the overall,
 And toast the man of the pen.
 Let us drink to the cause of the lowly,
 Let us drink to the good and true.
 Here's hoping humanity prospers;
 Here's hoping the sobs will hush,
 Here's hoping that kindness will conquer;
 Here's hoping that justice wins,
 Here's hoping the cruel will perish:
 Here's hoping the pure increase.
 Here's hoping that sunshine and shadow,
 May be as we'd have them be.

All hail! All hail, thou uncertain,
 Inevitable, merciless Fate.
 All hail! All hail! coming Future,
 We fear not the face of thee.
 Our feet, they are shed for the journey,
 Our hearts feel nothing of fear.
 We shall strike, for the faith of the Fathers;
 We shall strike, for God and Right,
 We shall march, like an army with banners.
 We shall fight for home and creed,
 And whatever fate may betide us
 We shall meet as becometh men.
 Who's afraid of Death and hereafter
 That has lived as heroes should?

My voice is reverberant thunder,
 My race is that of the storm.
 I'm the argosy, sailing forever,
 I'm the army that never disbands.
 I'm the fortress that never is taken;
 I'm the tale that is never told.
 I'm the tempest that never is ended
 The cloud that never returns,
 I'm the sentry that never has slumbered,
 The courier that always rides.
 I'm the petrel that never is resting,
 The steed that never is spent.
 I'm the quarry that never is grounded,
 The hunter that winds no Recall.

I'm the ocean that mirrors the heavens,
 The sea that Intellect sails.
 What the wild waves are saying and singing,
 Is the song that I sing unto you.
 And my voice, it reminds you of thunder,
 My rush being that of the storm.

HIGH-SPEED HEARING.

Two negroes got into a row with a white man. The latter had a revolver and fired a shot. The darkies did a Marathon stunt until out of range, when one of the negroes said to his friend:

"Did you hear that bullet?"

"Deed I did. I hearn it twice."

"What yo' mean by dat?" asked the first one.

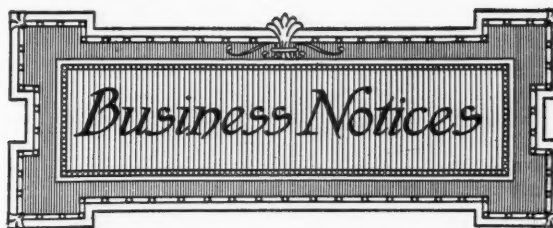
"I hearn dat bullet once when it passed me, and den another time when I passed it!" — *Miami Enterprise*.

BARKIS ON THE JOB.

A New York newspaper wired its Washington office: "Suggest a good man to go with Roosevelt for the paper on his long trip West."

The man in charge of the bureau, seeing a good trip ahead, wired back: "Barkis is willin'."

"Who is this new man Barkis we've got over in the Washington office?" asked the telegraph editor of the managing editor when the dispatch came in.—*Editor and Publisher*.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

THE WORONOCO PAPER CO., THE STRATHMORE PAPER CO. AND THE MITTINEAGUE PAPER CO. CONSOLIDATE.

Announcement is made of a consolidation of the Woronoco Paper Company, the Strathmore Paper Company, and the Mittineague Paper Company. The new company will be known as the Woronoco Mill of the Strathmore Paper Company, Woronoco, Massachusetts. The new company acquires all the assets and the good will of the old companies, assuming all contracts and obligations. It is predicted that under the amalgamation many advantages will be gained by concentrating advertising and selling expenses.

COTTRELL SINGLE-REVOLUTION PRESSES.

The Cottrell Single-Revolution Press, new series two-roller, is the subject of a monograph, just issued by the C. B. Cottrell & Sons Company. The work is devoted to



the merits of the Cottrell press, and apart from the value of this purpose, it is highly informing and written in a most attractive style which, with its beauty of illustration and dignified and tasteful typography, makes it exceptionally attractive. The cover-design is shown herewith. Copies may be obtained on application to the C. B. Cottrell & Sons Company.

HART & ZUGELDER'S NEW FACTORY IN PITTSBURG.

Hart & Zugelder, of Rochester, New York, manufacturers of the "nonmeltable" roller, have erected a new factory in Pittsburg, Pennsylvania, on the corner of Penn avenue and Third street.

NEW FACTORY OF THE LANSTON MONOTYPE MACHINE COMPANY.

Within fifteen months the Lanston Monotype Machine Company expect to have completed and ready for occupancy the new reënforced concrete building, of which a picture is shown herewith. The new factory will be located at Twenty-fourth and Locust streets, occupying the block front from Twenty-fourth to Twenty-fifth streets, and it is very conveniently located for the many out-of-town printers who visit the plant.

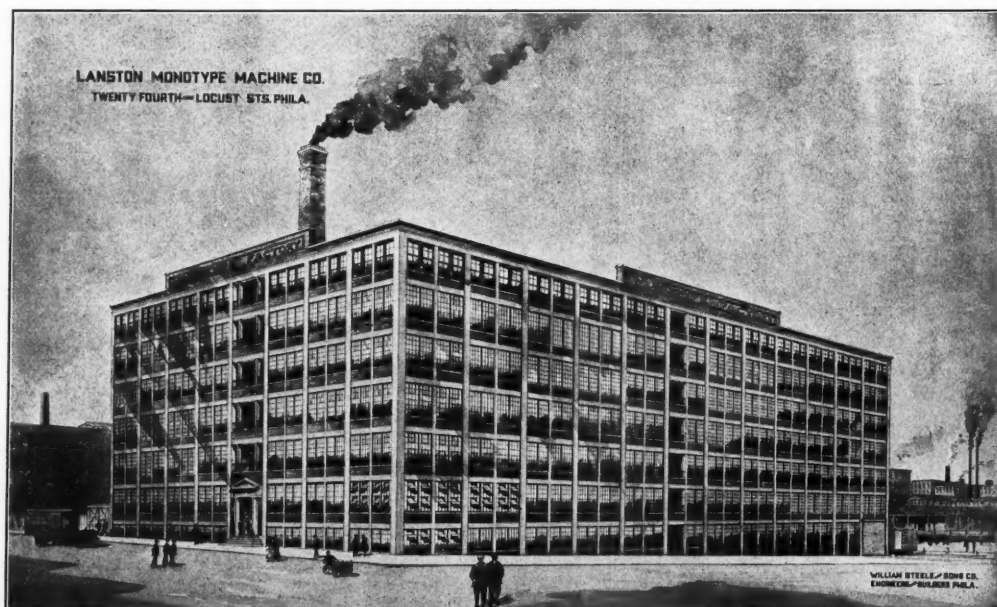
To-day there are more than 3,500 Monotypes in use all over the world on every kind of work, and it is convincing testimony of the growing use of this machine in the book, job and newspaper offices of the country that new installations and repeat orders have been greater during the past year than ever before.

The general increase in the company's sales, the demand for matrices of the new cellular type, and the style D and DD keyboards, which has been unprecedented, have been

seen the western business under his care increase vastly. His employers and the many friends he has made in their interest part with Mr. McLaughlin with that regret which in a parting of the ways under such circumstances is most deeply felt. Mr. McLaughlin is succeeded by Clifford R. Hunn—"Cliff"—as manager of the western branch. Mr. Hunn is a good type of the modern salesman, with high ideals of business, and a wide reputation in the Middle West, where he has had most of his experience, for personal integrity and clean-cut methods.

A. F. WANNER & CO. NOW WHOLESALE DEALERS AND MANUFACTURERS EXCLUSIVELY.

Effective August 1, A. F. Wanner & Co., Nos. 516-520 South Dearborn street, Chicago, discontinued all business at that location. They announce the disposal of their entire retail business and the opening of offices on the tenth floor of the Monadnock building, Chicago, where they



such during the past year as to outgrow the facilities of their present quarters. The new building is fireproof, and has been planned upon the most thoroughly scientific lines for conducting a growing business. It contains fifty-one thousand square feet, approximately ten times the floor-space required by the Monotype Company seven years ago. It is evident that the popularity of the Monotype has increased even more rapidly than the demand for room in which to build more machines.

A. H. McLAUGHLIN RESIGNS FROM CHAS. ENEU JOHNSON & CO.

A. H. McLaughlin, western representative of Charles Eneu Johnson & Co., ink manufacturers, with headquarters in Chicago, and one of the most widely known of the old-time printers, has resigned his position owing to failing health. Mr. McLaughlin was president of Chicago Typographical Union for the years 1885 and 1886. During his connection with Charles Eneu Johnson & Co. he has

will conduct an exclusively wholesale business in printing machinery, making a specialty of various printing devices of their own manufacture. The present stockholders will remain with the new arrangement.

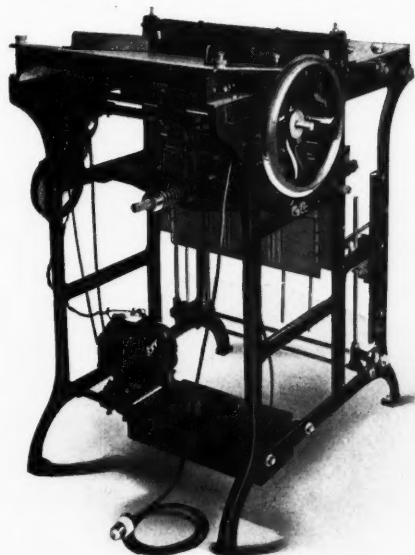
FOLDING AND PUNCHING MACHINE DEMONSTRATIONS BY THE RAYFIELD-DAHLY CO.

Rayfield-Dahly Company, 720-722 South Clark street, Chicago, Illinois, manufacturer of bookbinders' special machinery, has completed arrangements with the American Folding Machine Company, of Cleveland, Ohio, manufacturer of the new and novel tapeless folder, for the exclusive selling agency for the States of Illinois, Iowa, Indiana and Wisconsin. One of the folders has been installed in the salesrooms in Chicago under power and is being demonstrated and fully explained by experts. A cordial invitation is extended by the Rayfield-Dahly Company to the trade to visit its premises and examine this interesting mechanism in operation in various tests and speeds. The

company is also putting on the market a special extra heavy and improved Dahly Multiplex Power Punching Machine with many new features which should command the careful consideration of intending purchasers of machines of this type.

THE AMERICAN FOLDER.

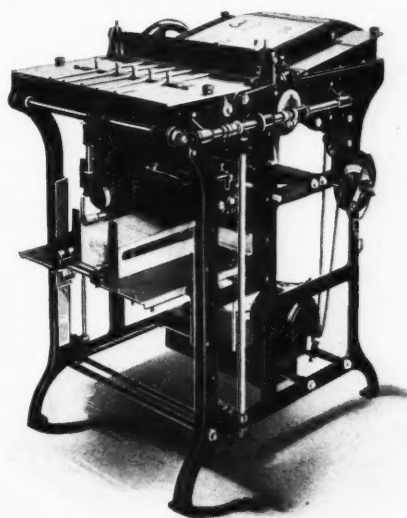
The American Folding Machine Company, of Cleveland, Ohio, is not a newly organized manufacturing concern. For four years the company has been experimenting, testing and building a tapeless folding machine. To-day this machine is considered by those who have witnessed its operation and severe tests a remarkable success. The company has wisely paved the way for successful sales and satisfied buyers, by first placing a number of machines in the hands of printers throughout the country for complete tests. These gentlemen have watched the machines closely, operating under all kinds of conditions. Having fully tested them, they have pronounced them satisfactory, and the makers are now placing the folding machine on the market. It is a single-cycle three-fold paper-folding machine.



No. 1.—The American Folder set for making parallel folds.

chine, embodying unusual folding-machine qualities. It is the acme of simplicity, and its operation is quickly learned—a feature relieving the owner of the necessity of operating the machine with skilled help. Each action is positive, all folds being made with a knife. The machine is self-contained, and no part of the folding mechanism is removed in changing from one style of fold to another, as from parallel to right angle. It is operated by a one-sixth horse-power motor. The total floor-space necessary for the entire machine is 24 by 36 inches. The weight is 350 pounds. The machine will fold any grade of paper, from onion-skin to 120-pound double-coated. It will make every conceivable commercial fold. It will make one, two, three parallel folds, one or two right-angle folds, as well as two right angles and a parallel to the last fold. It will make 4, 8, 12 and 16 page parallel book folds, as well as 4, 8, 16 page right-angle book folds, making any of these folds in one operation with clean straight edges and perfect register on all folds. It is perfect in register. Absolute control

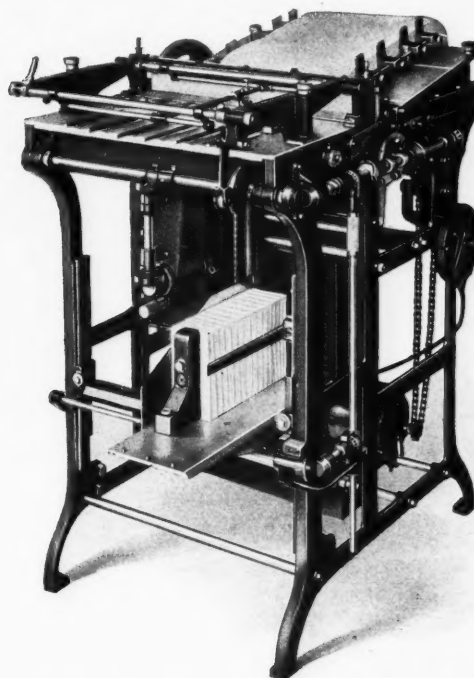
of the sheet is maintained from start to finish, the combination of a tapeless and knife-folding machine making this possible. Atmospheric conditions in no wise affect its



No. 2.—The American Folder making and stacking parallel folds.

operation. Another novel feature is the rectifying mechanisms whereby the sheet if fed in crooked is straightened and brought to a true alignment before each separate operation.

Cut No. 1 shows the machine set for making parallel folds. Cut No. 2 shows the machine making and stacking



No. 3.—The American Folder making and stacking right-angle folds.

parallel folds. Cut No. 3 shows the machine making and stacking right-angle folds. As each folding mechanism rotates on its own axis, to change from parallel to right

angle, it is only necessary to remove a retaining pin and rotate the mechanism to whatever position is desired. The American Folding Machine Company is in the hands of experienced folding-machine builders, which insures the correctness of its construction and efficiency of its output. Full information and plan of selling will be promptly forwarded upon request.

POTTER SELF-INKING PROOF PRESS.

A. F. Wanner & Co., Chicago, manufacturers of the Potter Proof Press, have with characteristic energy developed this time and trouble saving composing-room accessory to a high degree of simplicity, strength and efficiency. The latest improvement is a self-inking attachment, which



POTTER SELF-INKING PROOF PRESS.

is adjustable at a slight additional cost. This new development, the result of long and careful experimentation, is a most pronounced success. The work from the Potter is like finished cylinder work — effecting saving all along the line. Full particulars will be furnished on request by A. F. Wanner & Co.

THE MILLER SAW-TRIMMER SPECIAL ATTACHMENTS.

The Miller Saw-Trimmer Company, of Alma, Michigan, send an advance copy of their illustrated price-list for 1911, superseding all previous lists. The remarkable versatility of the Miller Saw-Trimmer is shown graphically, and the standardizing attachments are numerous and interesting. No student of composing-room economics should fail to study this well-printed booklet, as it will surely emphasize the fact that work started right is half finished. It will be forwarded by the Miller Saw-Trimmer Company on request.

TO MAKE DUSTPROOF CONCRETE FLOORS.

It will be of interest to printers and lithographers to note a great improvement in the making of concrete floors.

While concrete floors are the most logical floors for the pressroom of the modern shop, still they have a great disadvantage, and that is that they will dust.

The dust arising from ordinary concrete floors will injure machinery, ink and paper. Then again the ordinary

concrete floors do not seem to be able to stand a great deal of heavy trucking. But the Master Builders' Company, of Cleveland, Ohio, has a "method" for making concrete floors that are dustproof, and at the same time concrete floors laid by this "method" will stand an endless amount of heavy trucking without any apparent effect.

Where concrete floors have been worn badly in spots, its method can be used for patching them, making old concrete floors practically as good as new.

For printers and lithographers contemplating the laying of new concrete floors, this method will surely be worth investigating.

IMPROVED REVOLVING TIERING MACHINE FOR PRINTERS.

The time and space saving advantages of a tiering machine have become well recognized in paper mills, paper warehouses, printing-offices and binderies. Important improvements in this form of labor-saving device have been made by the New York Revolving Portable Elevator Company in the tiering machine illustrated herewith. Combining great power with ease of operation the Revolving Tiering Machine can be swung on its base easily from side to side of an aisle and at any angle. It is a remarkable combination of strength and convenience, and saves floor-



In paper-mills, binderies, printing-houses, etc., the "Revolvator" saves time, warehouse space and mutilation of paper.

space and rent by making it possible to fill ceiling spaces as easily as floor spaces. Its price places it easily within the reach of any printing-office which needs such a mechanism. Catalogue and full particulars will be mailed by the company on request.

AMERICAN ROTARY VALVE COMPANY ACQUIRES JENNEY ELECTRIC MANUFACTURING CO.

The American Rotary Valve Company, Chicago, announces that it has taken over the business of the Jenney Electric Manufacturing Company. Its announcement runs as follows: "We will continue to manufacture the well-known line of Jenney Universal Type *direct and alternating current motors* for power purposes, also the line of specialties that have made these motors so well adapted to driving individual machines. We will continue to build the well-known Jenney full automatic system of press drive

with push-button control for newspaper presses. The new factory recently built by the Jenney Company, together with additional equipment now being installed, will give us facilities to meet the growing demand for Jenney motors and permit us to give much better deliveries than heretofore."

AN ADVERTISING PROSE POEM.

Foster Gilroy, of the Frank A. Munsey Company, sends to *THE INLAND PRINTER* a copy of a page advertisement from *Munsey's Magazine* for July, reproduced herewith. "This advertisement," writes Mr. Gilroy, "was written by

MUNSEY'S MAGAZINE—ADVERTISING SECTION.

15

I AM THE PRINTING-PRESS.

I AM the printing-press, born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass. I sing the songs of the world, the oratorios of history, the symphonies of all time.

I am the voice of to-day, the herald of to-morrow. I weave into the warp of the past the wool of the future. I tell the stories of peace and war alike.

I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do braver deeds, and soldiers die. I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of a hope eternal.

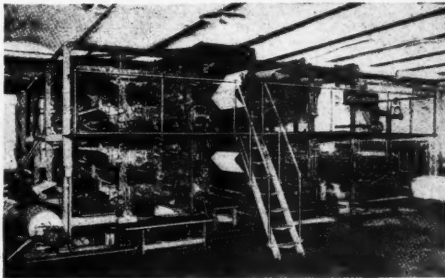
When I speak a myriad people listen to my voice. The Anglo-Saxon, the Celt, the Hun, the Slav, the Hindu, all comprehend me.

I am the tireless clarion of the news. I cry your joys and sorrows every hour. I fill the dullard's mind with thoughts uplifting. I am light, knowledge, and power. I epitomize the conquests of mind over matter.

I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lamps of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening.

I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust.

I am the printing-press.



"THE FRANK A. MUNSEY," THE LARGEST MAGAZINE MULTICOLOR PRESS IN THE WORLD.

The achievement of this wonderful press, built by R. Hoe & Co. is little short of incredible. Among other things, it prints, folds, and delivers eight separate pages in one color; or four colors; or two colors; or one color; or even eight pages in four colors; or four pages in two colors; or two pages in one color; or even eight pages in four colors; or four pages in two colors; or two pages in one color.

In securing this advertisement it is desirable that you mention *Munsey's Magazine*.

Mr. Robert H. Davis, of our editorial staff, on the spur of the moment to fill a page for an advertiser, and has aroused a great deal of interest in printing and publishing circles. George Allen England, the well-known author, declares it to be one of the finest prose poems that he has ever read."

ROCHESTER BRANCH OF THE BINGHAM BROTHERS COMPANY.

Bingham Brothers Company, roller-maker, 406 Pearl street, New York city, announces the opening of a fully equipped branch at Rochester, New York, located in the heart of the printing district. The company has largely increased its business in the district of Rochester, the needs of which demanded a modern equipped plant to take care of its rapid expansion. Aside from this new branch, the company operates a branch at Philadelphia, at 52 Cherry street, and is also allied with Bingham & Runge, of Cleve-

land, Ohio, making in all three branches operated from the New York shop, under the management of the famous Herbert M. Bingham.

HOOLE MACHINE AND ENGRAVING WORKS—BOOKBINDERS' TOOLS AND MACHINERY.

Hoole Machine and Engraving Works, of Brooklyn, New York, has recently issued catalogue No. 79, embracing its complete line of bookbinders' tools, machinery, etc. This establishment was founded in 1832, and bears the distinction of being the oldest firm of its kind in the United States that has successfully manufactured from the very beginning a line of bookbinders' accessories that have stood for quality and service.

The catalogue is illustrated from cover to cover, making it unusually interesting. The Hoole Machine and Engraving Works announces that from now on it proposes to sell direct to the consumer, who will get the best terms and lowest prices—there is now one price to all, and the consumer gets the same terms as the dealer. The catalogue will be sent on request.

BEN FRANKLIN CLUB OF MINNEAPOLIS.

The Ben Franklin Club of Minneapolis gave its annual picnic on Saturday, July 15. It was one of the most enjoyable outings ever given by this organization. There were about 175 printers, supply men and their families present.

After arriving at Coney Island on Lake Waconia—thirty miles from Minneapolis—the picnickers assembled in the open-air dancing pavilion and whiled away an hour tripping the light fantastic to the strains of an orchestra brought for the occasion.

Dinner was served in the dining-room, and it was quite up to the standard of the Zeglin Brothers' usual bounteous spread. After dinner the picnickers gathered in the baseball field and watched a spirited five-inning encounter between the Ben Franklin Club and the Supply Men teams—the latter winning by a score of 2 to 3.

Following the ball game there were other games of the usual picnic order, and prizes were awarded to the winners of each event.

Supper was served in the dining-room after the contests on the field, and the tired but happy assemblage took the boats to connect with the train for home at seven o'clock—but not before giving Mr. Gustavus Monasch, chairman of the Entertainment Committee, a vote of thanks for the manner in which he managed the affairs of the day.

\$6,000 FOR "TALKING HAND."

A jury in New York city recently returned a verdict for \$6,000 in the suit of Walter Harriman, a deaf mute, to recover \$25,000 damages from the Francis H. Leggett Company for injuries to his hand in a printing-press. Harriman's hand was badly crushed, and he claimed that the accident was caused by negligence on the part of the defendant. A big sum was asked because it was the plaintiff's "talking hand" that had been disabled, compelling him to go back to the St. Joseph Institute for the Deaf and Dumb to learn to express himself with his left hand. As there were several other deaf mutes employed in the office with the plaintiff, nearly all of the testimony was given in the sign language through an interpreter. A motion was made to set aside the verdict, but was denied by Judge Newburger.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. **THE INLAND PRINTER COMPANY, Chicago.**

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. **THE INLAND PRINTER COMPANY, Chicago.**

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. \$1 by mail. **THE INLAND PRINTER COMPANY, Chicago.**

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5 1/2 to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, \$1.50. **THE INLAND PRINTER COMPANY, Chicago.**

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of book, 7 3/4 by 9 3/4 inches; art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown India oze leather, \$4; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. **THE INLAND PRINTER COMPANY, Chicago.**

TO LOVERS OF ART PRINTING—A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, \$2 postpaid. **THE INLAND PRINTER CO., Chicago.**

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. **THE INLAND PRINTER COMPANY, Chicago.**

BUSINESS OPPORTUNITIES.

A PRINTING PLANT FOR SALE—In southern New England, an old, established printing plant, now running and doing a large business; real estate owned by the company, and the plant equipped for doing a general printing business and handling large orders, and is considered by experts a model one and up to date in every particular; the entire assets of the company are offered for sale, which includes real estate, machinery and tools, work in progress and accounts receivable, and will inventory nearly \$200,000; for further particulars, address W. H. WARNER, 286 Fifth av., New York city.

FIVE NEW TOWNS A DAY—Opening in Canadian West for printers and newspaper men; \$500 to \$1,000 capital required; best locations can be secured by writing. **MILLER & RICHARD, 123 Princess st., Winnipeg, Can.**

FOR SALE—An established job-printing business in the best town in Mississippi; price, \$2,500; terms. H 185.

FOR SALE—An established monthly mail-order trade magazine; good advertising patronage, substantial circulation; both can be rapidly increased to a large proportion; this is an opportunity for some one who wants an easily managed and profitable mail-order business; would exchange for printing press or automobile. H 424.

FOR SALE—First-class printing plant doing very profitable business in large southern city; reason for selling—ill-health. H 366.

FOR SALE—Thriving weekly newspaper and job office serving northern interior of British Columbia; capable of great development; \$6,000 cash and \$6,500 easy payments. **C. STACKHOUSE, Ashcroft, B. C.**

FOR SALE—Two-thirds interest in a modern-equipped printing plant; fine established trade in bank supplies and loose-leaf goods over the South; the best proposition in the South for right parties; plant invoices \$18,000; complete bindery; this is an A-1 proposition; health failing reason for selling. H 406.

GOOD POSITION for young man of ability, outside, in city; also foreman composing-room; must be first-class men and in position to buy some treasury stock in job-printing plant in Middle West. H 411.

WANTED—A practical printer who has some money and experience in mail-order business; I have the plant. **D. B. CROFSEY, Fairbury, Neb.**

WANTED—Agencies in Canada for pressroom and bookbinders' supplies; references. H 419.

WOULD INSTALL LINOTYPES—A-1 linotype operator, experienced in composition business, seeks opportunity to place one or more machines in connection with live, reliable printing plant; any good locality; can furnish references. H 415.

Publishing.

IF YOU WOULD BUY or sell a trade, technical or class paper, communicate with us; we can serve you. **HARRIS-DIBBLE COMPANY, Masonic bldg., New York city.**

ENAMELING, GLAZING AND PRESERVING.

ENAMELING, GLAZING AND PRESERVING—Manufacturers of art prints, photographs, hand-colored work, calendars, cards, leather goods, novelties, fancy boxes, post-cards and allied lines can now arrange for this modern, improved method on a reasonable royalty basis; greatly augments the value of every thing where applied, producing new goods in a new, attractive way at very low cost. H 413.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs at any drug store about 75 cents. Write for circulars and specimens. **THOMAS M. DAY, Box 12, Windfall, Ind.**

FOR SALE.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH, 634 Federal st., Chicago.**

COMPLETE ELECTROTYPE PLANT, motors attached, everything in fine shape; price very low. **PECKHAM MACHINERY COMPANY, 1 Madison av., New York city.**

FOR SALE—Cases, news and italic cases; in good condition; will sell cheap. **THE H. O. SHEPARD CO., 632 Sherman st., Chicago, Ill.**

FOR SALE—One 62-inch Cross continuous automatic press-feeding machine, used only slightly. H 423.

FOR SALE—We have a 32 by 44 inch Cross folder feeder in good working order, two years old; very reasonable. H 422.

LINOTYPE FOR SALE, Model No. 1, complete with 2 extra fonts of 2-letter matrices and alternating-current motor; only reason for selling—have replaced with Monotype. Address **ROGERS PRINTING COMPANY, Dixon, Ill.**

RULING-MACHINE FACTORY—Entire plant, patents, patterns, finished machines. Sold account illness. **PECKHAM MACHINERY COMPANY, 1 Madison av., New York city.**

TWO LINOTYPES, 3 cylinder presses, folder (feeder attached), embosser, 15 tons linotype metal at 5 1/2 cents, to close plant. **PECKHAM MACHINERY COMPANY, 1 Madison av., New York city.**

TWO SIMPLEX MACHINES—Each \$100 cash, f. o. b. Chicago; one 10 point, one 8 point. Address **SIMPLEX, 328 Wabash av., Chicago, Ill.**

HELP WANTED.

Artists.

WANTED—A first-class commercial artist. **H. C. BAUER ENGRAVING CO., 109 S. Penn st., Indianapolis, Ind.**

Bookbinders.

WANTED—Foreman for bindery located in Middle West; chiefly enamel papers to handle; large part of work is paper binding; permanent position and good wages to fine executive. H 250.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can on approval. Light Gold, Deep Gold, Copper and Aluminum—\$3.00 per pound. Liberal discounts to jobbers.

Manufactured by **THE CANADIAN BRONZE POWDER WORKS**
Montreal—Toronto—Valleyfield.

Sole Agent and Distributor
in the United States:

JAS. H. FURMAN, 186 N. La Salle Street, Chicago
100 William Street, New York

Compositors.

WANTED—A first-class compositor; one who is capable of originating ideas and executing same in a workmanlike manner; steady position for right man; unless you are absolutely capable of taking a position of this kind, please do not answer. Address KILHAM STATIONERY & PRINTING CO., Portland, Ore. Scale, \$25.50.

WANTED—First-class job compositor and all-around printer; prefer man who understands stonework, stock handling and cutting, and can do best job and catalogue composition rapidly; high-grade job plant in small town; first-class position for man who can make good. H 437.

WANTED—Up-to-date union job compositor who can create the best in stationery and advertising printing; profitable position with long-established concern in hustling southern city; send samples, references, and state salary expected; all communications will be considered strictly confidential. H 410.

Engravers.

WANTED—Competent foreman for photoengraving department by a high-grade catalogue house; must be experienced on mechanical, catalogue and color work; address with full particulars as to experience and salary expected, also send samples showing line of work handled. H 402.

WANTED—First-class mechanical wood engravers, also man competent to take charge and build up the department; reply, stating particulars as to experience and salary expected, together with samples of work. H 401.

WANTED—Photographer for engraving house; man capable of making half-tone and line negatives; young man preferred. H 199.

Folder Operator.

WANTED—Good folding-machine operator, good wages and steady work. FOREST CITY BOOKBINDING CO., 625 Caxton bldg., Cleveland, Ohio.

Foremen, Managers and Superintendents.

APPLICATIONS are invited for position as general manager of large printing establishment in British colony producing best class work; applicants must possess a first-class general knowledge of letterpress, lithograph and tin printing, the last absolutely essential; please state in confidence full particulars of experience, where gained, age, etc., and salary required. H 438.

WANTED—An experienced foreman to take charge of a printing department of a manufacturing concern in a city of 60,000 population; foreman required to assume responsibility of turning out satisfactory work and to do stonework; union shop; references required. H 434.

WANTED—FIRST-CLASS SUPERINTENDENT; a man who is thoroughly experienced in the general job-printing business—composing-room, press-room and bindery; the plant is located in the Central West, and is modern in every respect and up to date in its methods; the position is a permanent one, and will pay a good salary to the right man, but he must be forceful, energetic and know his business thoroughly. H 392.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR for job office; non-union; steady work, good wages. H 396.

WANTED—Female linotype operator for commercial office having three machines. Wages satisfactory. H 427.

WANTED—First-class linotype machinist-operator, non-union; permanent position; location—south Missouri. H 405.

Proofreaders.

PROOFREADER WANTED—Must be quick and accurate with both English and French proofs. Apply, giving references, also stating salary and when you can report for duty, to THE MORTIMER CO., Limited, Ottawa, Can.

WANTED—Experienced proofreader, either male or female, for commercial office of medium size. References required. H 428.

Salesmen.

PRINTING-INK SALESMAN WANTED; territory the far West, state experience, age, with whom you have been, average daily expenses and salary expected. H 417.

WANTED—Advertising and sales manager for photoengraving establishment in Philadelphia doing high-grade work, making a specialty of colorwork. State full particulars, experience and salary expected. H 408.

WANTED—Experienced traveling salesman familiar with bank and commercial printing and lithographing; office equipment and stationery; good position to right party. Address M. S. & D. A. BYCK CO., Savannah, Ga.

Stoneman.

WANTED—Competent stoneman for book make-up. FREE PRESS, Burlington, Vt.

INSTRUCTION.

A **BEGINNER** on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want—No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$4.

LINOTYPE INSTRUCTION, 6 machines, 12 weeks' thorough operator-machinist course, \$80; hundreds of successful graduates. Write for prospectus. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

SITUATIONS WANTED.**Artists.**

ARTIST—First-class experienced man wants position; valuable proposition; has something new, investigate; will consider partnership; East or Middle States. Address J. FRED HALLER, 3153 Portis av., St. Louis, Mo.

ARTIST, thoroughly practical, with 14 years' experience at figure and bird's-eye-view work for engravers and lithographers, would like to make a change. H 435.

Bookbinders.

BOOKBINDER—Experienced finisher, stamper and forwarder, also good at loose-leaf binders, wants position. H 132.

BOOKBINDER—Two and one-half years' experience in first-class general bindery; 19 years of age, strong, healthy, steady, willing and of good habits, now employed, desires change; Pacific coast, West or Northwest. H 414.

FOREMAN—Twelve years' bindery experience, 6 years foreman, thoroughly familiar with edition, blank and pamphlet work, some loose-leaf experience; sober; can handle help to secure best results; change September 15, also working foreman. H 416.

Compositors.

JOB COMPOSITOR—I. T. U. student, union, wishes to locate in Middle West, Chicago preferred. PRINTER, 3358 Fifth av., Pittsburg, Pa.

WANTED—Position as a compositor, union, have had some experience at other work in office. Address MISS PHEBE PATTERSON, Batesville, Ark.

WANTED—Position by first-class job compositor; union; East preferred. H 432.

Engravers.

WANTED—Position as coarse-screen operator; am willing to do line photographing. H 389.

Foremen, Managers and Superintendents.

HIGH-GRADE PRINTER desires position as superintendent or composing-room foreman; 8 years' experience as an executive; union. Wisconsin, Indiana, Michigan or Illinois preferred. H 439.

POSITION AS MANAGER or superintendent by a thoroughly competent man in all branches of the letter-press and lithographic business; has been in charge (for the past five years) of a plant producing the very finest half-tone colorwork and novelties; can demonstrate his knowledge and ability by doing any part of the work personally; close buyer, strict in discipline and system; desire for a more congenial location the reason for this advertisement. H 407.

SUPERINTENDENT—Man seeks position as superintendent or manager; experienced executive, accustomed to handling large force and big volume of business; systematic factory manager, familiar with cost systems and cost-system installation; first-class houses only; Philadelphia or New York preferred. H 358.

PRINTING SUPERINTENDENT—the kind you are looking for; write me; estimates, sales, efficiency, costs. H 222.

YOUNG MAN of 30 wants position, estimator, assistant manager, superintendent; efficient and practical; good references. H 429.

Miscellaneous.

OFFICE MAN wants work; ten years' experience, from sorting pi to managing medium-sized office; what offers? H 403.

Machinist.

WANTED—Position as printing-press machinist and erector by man of wide experience; best of references. H 418.

QUICK ON

**Megill's Patent
SPRING TONGUE GAUGE PINS**
\$1.20 per doz. with extra tongues.

Your Job Press Slow Without The Megill Gauges!

Ask for booklet about our Gauge that automatically sets the sheet to perfect register after the human hand has done all it can.

E. L. MEGILL, Manufacturer
60 Duane Street, New York

No glue—No sticky fingers—Clean work—Hurry work—Best work

WISE GRIP

**Megill's Patent
DOUBLE-GRIP GAUGES**
\$1.25 set of 3 with extra tongues.

Pressmen.

CYLINDER PRESSMAN—A live, up-to-date man, 30 years old, half-tone and color work, good executive, desires to make change. H 420.

FIRST-CLASS CYLINDER PRESSMAN, married, sober and reliable, desires steady position; not less than \$20 per week; union. PRESSMAN, 126 Prospect st., Binghamton, N. Y.

PRESSMAN—Cylinder pressman, experienced on the better class of work, sober and reliable, young man, Eastern States preferred. H 433.

SITUATION WANTED—By pressroom foreman, 20 years' experience in large offices; high-grade work; temperate and a hustler; reference. H 430.

Proofreaders.

LADY PROOFREADER, union, wants position; 10 years in Government Printing Office, 3 years with law-publishing house. H 421.

Rollermaker.

FIRST-CLASS ROLLERMAKER wants position; 15 years' Gatling-gun experience; best formulas; take charge; highest references; employed. H 436.

Salesmen.

SALES MANAGER printing and engraving plant; thoroughly experienced, well posted of users of high-class work throughout the country; wants position with modern, progressive concern who will make liberal offer of interest in the company as the business develops; was in charge of sales 2 years with one house and 5 years with another, both high-grade, large, well-known houses; worked at the trade 10 years prior to taking the sales end; am in touch with capable superintendent, artists and pressmen; can unquestionably deliver the business with the proper backing. H 287.

SITUATION WANTED by experienced young man as salesman or office man; am familiar with all departments, competent estimator, understand cost systems and can install same. H 394.

BUSINESS DIRECTORY.**Advertising Blotters.**

A GOOD BLOTTER will pull business any month in the year; why not get some extra business during the summer by stirring it up with a good blotter? Our service is not expensive—attractive 3-color cut and copy for business-pulling wording, \$2; signature cut free to each new customer. WM. J. PLATT & CO., Bridgeport, Conn. Samples free. 8-11

Bookbinders' and Printers' Machinery.

DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-12

Bookbinders' Supplies.

SLADE, HIPPE & MELOY, Inc'd., 157 W. Lake st., Chicago. Also paper-box makers' supplies. 1-12

Book Dies.

BRASS BOOK STAMPS and embossing dies of all descriptions. CHICAGO EMBOSSEING CO., 126 N. Union st., Chicago. 11

Calendar Manufacturers.

COMPLETE AND ARTISTIC LINES of high-embossed calendar subjects. German make excelled, with prices that insure business. CHICAGO EMBOSSEING CO., 126 N. Union st., Chicago, Ill. 11

HEAVY EMBOSSED bas-relief calendars. America's classiest line. Black and white, three-color and hand-tinted. H. E. SMITH CO., Indianapolis, Ind. 12-11

Case-making and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-12

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Electric-welded steel chases for job and cylinder presses. 7-12

Chicago Embossing Company.

EMBOSSERS of quality. Calendar backs, catalogue covers, menu tablets, announcement covers, etc. CHICAGO EMBOSSEING CO., 126 N. Union st., Chicago. 11

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-12

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

Counters.

HART, R. A., Battle Creek, Mich. Counters for job presses. Also paper joggers, "Giant" Gordon press-brakes. Printers' form trucks. 5-12

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. 7-12

Electrotypers and Stereotypers.

H. F. McCAFFERTY CO., nickeltyping and fine half-tone work. 141 East 25th st., New York. Phone, 5286 Madison square. 8-12

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-12

Embossers and Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 16-20 E. Randolph st., Chicago. 4-12

Embossing Composition.

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago. 11

Embossing Dies.

EMBOSSING DIES THAT EMBOSS. We are specialists in this line. Every job tested upon completion before leaving the plant. CHICAGO EMBOSSEING CO., 126 N. Union st., Chicago, Ill. 11

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 7-12

Grinders and Cutting-room Specialties.

WE SELL to printers, lithographers and related trades, and satisfy them because of a knowledge of what is required. Our personal service makes our patrons satisfied customers. Our specialties: High-grade paper-cutter knives; cutting sticks (all sizes); K. K. knife lubricator, takes place of oil and soap; K. K. paper-slip powder, better than soapstone. Also expert knife grinders. Prices right. E. C. KEYSER & CO., 722 S. Clark st., Chicago. 6-12

Gummed Labels and Advertising Stickers.

STANDARD PUB. CO., Vineland, N. J. Gummed labels and stickers for the trade. Send for catalogue.

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed non-curling gummed papers. 5-12

JONES, SAMUEL, & CO., Waverly Park, N. J. Our specialty is Non-curling Gummed Paper. Stocks in every city. 2-12

Gummed Tape in Rolls and Rapid Sealing Machine.

JAMES D. McLAURIN & CO., INC., 127 White st., New York city. "Bulldog" brand gummed tape. Every inch guaranteed to stick. 6-12

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-12

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, \$200-\$600; Embosser, \$300-\$400; Pearl, \$70-\$214; Roll-feed Duplex, Triplex. 8-11

Machine Work.

CUMMINGS MACHINE COMPANY, 238 William st., New York. Estimates given on automatic machinery, bone-hardening, grinding and jobbing. Up-to-date plant; highest-grade work done with accuracy and despatch. 1-12

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New; rebuilt. 7-12

Material.

BEST TYPE IN THE WORLD, 35 cents per pound; 8 cents allowed for your old type; order your next type from us—if you are not satisfied, return the type and get your money back. PEERLESS TYPE FOUNDRY, Winona, Minn., Dept. I. 8-11

"IT DOES NOT TARNISH"

"Cramain-Gold" is a soft, pliable, brilliant, beaten Metal Leaf, easily applied—and non-tarnishing. Less than half the cost of genuine gold. SAMPLES AND PRICES ON REQUEST

MANUFACTURED BY
CRAMER & MAINZER - Faerth, Bavaria

SOLE AGENT AND DISTRIBUTOR IN THE UNITED STATES

JAMES H. FURMAN

186 N. La Salle Street - Chicago, Ill.
165 Broadway - New York

Reputable representatives wanted in all principal cities

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, Central Offices, 160 Broadway, New York; Western Office, 108 La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-12

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC COMPANY, 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-12

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic-clamp cutting machines that are powerful, durable and efficient. 2-12

GOLDING MFG. CO., Franklin, Mass. Lever, \$130-\$200; Power, \$240-\$600; Auto-clamp, \$450-\$600; Pearl, \$40-\$77; Card, \$8-\$40. 8-11

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, Brown & Carver and Ontario—Cutters exclusively. 4-12

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson Blvd., Chicago. 7-12

Photoengravers.

BLOMGREN BROTHERS & CO., 512 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-11

SHEPARD, THE HENRY O., CO., illustrators, engravers and electrotypers, 3-color process plates. 632 Sherman st., Chicago. 12-11

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms: 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-12

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-12

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-12

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-11

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-11

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburg; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-12

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia. 10-11

BUCKIE PRINTERS' ROLLER CO., 714 S. Clark st., Chicago; St. Louis, Detroit, St. Paul; printers' rollers and tablet composition. 6-12

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 1-12

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-12

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Scientific printing-office equipments. 7-12

Proof Presses for Photoengravers and Printers.

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson Blvd., Chicago. 7-12

Show Cards.

SHOW CARDS AND COUNTER CARDS. Cut-outs that attract attention. High-class in every particular. CHICAGO EMBOSSEING CO., 126 N. Union st., Chicago, Ill. 11

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat, simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, \$1. HENRY KAHRS, 240 E. 33d st., New York city. 8-11

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Washington, D. C., Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Indianapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-11

BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Type, borders, ornaments, electros, brass rule, galleys. 7-12

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Centre st. and 15 Elm st., New York. 11-11

INLAND TYPE FOUNDRY, Standard Line type and printers' supplies, St. Louis, New York and Chicago. 11-11

*Why You Should
Kimble-ize Your Shop and
Paralyze Your Power Bill*

KIMBLE

PRINTING PRESS MOTORS

Variable Speed, Reversible

(on alternating current only)

—Put every watt of "juice"
to actual working use

None of it is wasted in resistance coils, compensating coils or other devices that destroy power after it is metered.

"A Touch of the Toe
to Go Fast or Slow"

And it doesn't speed up or slow down by jerks (or "steps"), but steadily, smoothly, on the principle of a cone-bearing.

Current-cost is exactly proportionate to the speed at which motor is driven.

A slow, careful color-register job costs no more current per thousand impressions than a rough-and-tumble dodger job.

On ordinary motors, full current is consumed whether you run fast or slow, slowing down being a sheer waste of power, like putting a brake on an engine.

The Kimble A. C. Reversible Variable Speed Printing Press motors will pay dividends on their cost from the first day you install them.

$\frac{1}{4}$ h. p. to $\frac{1}{2}$ h. p. friction drive
for job presses

$\frac{3}{4}$ h. p. to $7\frac{1}{2}$ h. p. belt drive
for presses and cylinders

Exactly the right motor for every machine in your shop—linotypes, presses, folders, cutters, stitchers, etc.—single phase, polyphase, variable speed, constant speed, alternating current only.

Send for full information. Give list of
machines to be supplied and get our estimate.

Kimble Electric Company
1125 Washington Boulevard Chicago

1,000 Magazines

Gathered, Stitched and Covered

for

Fifty Cents

Labor (1) operator \$ 3.00
 (1) operator assistant . . 1.50
 (2) good feeders 3.00
 (1) good feeder assistant 1.00
 (1) good take-off 1.50

\$ 10.00

Per M. \$ 0.3703

Fixed interest . . on \$8,000 6% \$ 1.60
 Charges, insurance " " 2% .54
 Depreciation 5% 1.33
 Supt. $\frac{1}{2}\%$.12

\$ 3.59

Per M. \$ 0.1330

3,000 books per hour $\times 9$

27,000 books per day \$ 0.5033

GEO. JUENGST & SONS

CROTON FALLS, N. Y.

WE HAVE NO AGENTS

There Is No Other Paper that Gives the CAMEO Result.

The next time you have a job for one of your finicky customers who demands something unusually attractive, use Cameo Plate. It will deepen the half-tones, enrich the illustrations and add new dignity to the type.

"The Cameo result" is evident even to the man who does not appreciate many of the finer points in the printer's art.



CAMEO PLATE



COATED BOOK—White or Sepia

To get the very best results with Cameo, note these few suggestions.

HALF-TONE PLATES. The plates should be deeply etched. The screen best adapted is 150 lines to the inch, although the surface is receptive to any ordinary half-tones.

OVERLAYS. Should be cut on slightly thicker paper than required for regular coated.

MAKE-READY. Build up an even grading from high lights to solids.

INK. Should be of fairly heavy body, one which will not run too freely, and a greater amount of ordinary cut ink must be carried than for glossy papers. The richest effect that can be obtained in one printing comes from the use of double-tone ink on Cameo Plate. Of this ink less is required than for glossy paper. There is no trouble from "picking."

IMPRESSION. Should be heavy, but only such as will ensure an unbroken screen and even contact.

Cameo is the stock for all half-tones except those intended to show polished and mechanical subjects in microscopic detail.

Use Cameo paper according to these instructions and every half-tone job you run will bring you prestige.

Send for Sample-book To-day.

S. D. WARREN & CO., 160 Devonshire St., Boston, Mass.

Manufacturers of the Best in Staple Lines of Coated and Uncoated Book Papers.

Boosting the Buyer's Taste for Good Printing

That's what THE GRAPHIC ARTS is doing

SPECIAL OFFER

❶ The first six issues of *The Graphic Arts* are now complete. These comprise Vol. I, and contain a beautiful collection of exhibits—the notable series of articles on type-faces by Henry Lewis Bullen, and many other articles you ought to have in your library.

❷ To those who subscribe *now*, we will send twelve new issues of *The Graphic Arts* and the six additional numbers comprising Vol. I, for the lump sum of \$3.00—making eighteen copies for little more than one year's subscription. We'll send you the bill after your copies have been shipped.

NATIONAL ARTS PUBLISHING COMPANY

200 SUMMER STREET, BOSTON

New Train to Colorado

The Centennial State Special

SCHEDULES EFFECTIVE JUNE 18

Westbound		Eastbound	
10.00 a. m. Lv.	Chicago	Ar. 1.30 p. m.	
1.15 p. m. Ar.	Denver	Ar. 9.00 a. m.	
3.51 p. m. Ar.	Colorado Springs	Lv. 4.58 a. m.	

Convenient

Schedules

Other first-class trains via Chicago, Union Pacific and North Western Line leave Chicago daily. The Denver Special, 6.05 p. m., arrives Denver 8.59 p. m., and the Colorado Express, 10.45 p. m., arrives Denver 7.35 a. m.

Fast Trains

More than 900 miles of double track—automatic safety signals all the way.

\$30.00 Round Trip

Denver, Colorado Springs and Pueblo from Chicago Daily

Perfect

Equipment

THE BEST OF EVERYTHING

Ticket Offices



Chicago and North Western Ry.

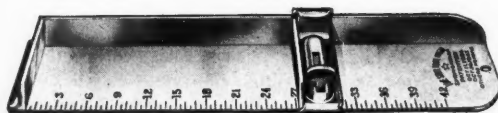
148 S. Clark St. (Tel. Randolph 4221)
Passenger Terminal (Bureau of Information)
(Tel. Main 965 and 966) and 226 W. Jackson Blvd.

What Did That Job Cost?

A good compositor and a good composing stick eliminates the worry, leakage in loss of time, and best of all—increases the compositor's efficiency and comfort.

The Star Composing Stick

stands unapproached in many points, chiefly—in rapidity, accuracy, durability, comfort and ease in use.



"Tools of Quality for Particular Printers"

Before you buy—just drop us a card for Catalog and some interesting testimonials.

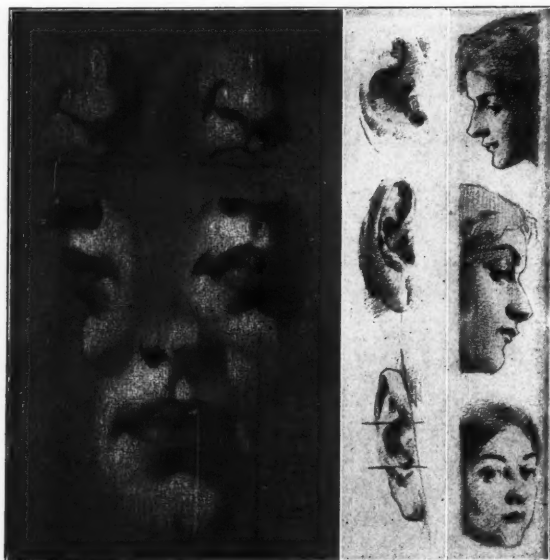
MADE IN ALL POPULAR SIZES.

FOR SALE BY SUPPLY HOUSES GENERALLY

The Star Tool Mfg. Company

17 West Washington Street

Springfield, Ohio



"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

PRICE, \$2.00

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago

No Unusual Skill Is Required

to produce the

Mechanical Chalk Relief Overlay

It is merely necessary to make a print on both sides of the Overlay Board and to pass same through a weak etching solution.

FOR SHOPRIGHT-TO-MANUFACTURE CHARGE, COST OF OVERLAY MATERIAL, ETC.
ADDRESS:

WATZELHAN & SPEYER

183 William Street, New York

Roberts Numbering Machine Co.

Successor to The Bates Machine Co.

696-710 Jamaica Ave., Brooklyn, N. Y.

MODEL 27A



Nº 12345

FAC SIMILE IMPRESSION

Size $1\frac{1}{2} \times 1\frac{5}{16}$ inches

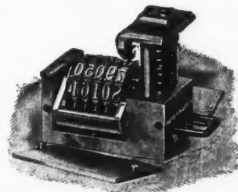
ROBERTS' MACHINES

UNEQUALLED RESULTS — MAXIMUM ECONOMY

View Showing Parts Detached
for Cleaning

NO SCREWS

To Number Either Forward
or Backward



FOR GENERAL
JOB WORK

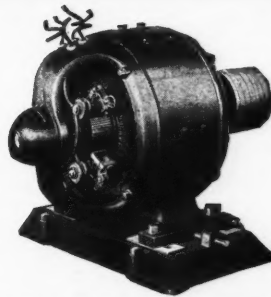
ABSOLUTELY
ACCURATE

FULLY
GUARANTEED

SIDE PLATES
WITHOUT SCREWS

ALWAYS IN STOCK

FIVE-FIGURE WHEELS



WATSON MOTORS

The silent, safe, economical power for every machine in the printing-office.

FOR

**The Job Press The Cylinder Press
The Paper Cutter The Stitcher
The Linotype**

and every other machine, big or little, in the modern print-shop. Watson Motors are made in all voltages for polyphase alternating current and for direct current service. *Write To-day for Interesting Booklet*

telling *how* and *why* Watson Motors excel in construction and efficiency — why they are the least expensive motors in the long run.

MECHANICAL APPLIANCE CO.

Dept. B

Milwaukee, Wis.

Members of the International Typographical Union

when planning your trip to the San Francisco Convention, August 14 to 19, 1911, should bear in mind that besides enjoying perfect railroad travel, you have the privilege of stop-overs at Denver and Salt Lake City, and side trips to Yellowstone National Park and many other places of interest, when traveling via

Union Pacific Standard Road of the West

**New and Direct Route to Yellowstone National Park
Best Roadbed — Excellent Dining Cars on *all* trains**

*For California literature and information relative
to routes, fares, side trips, etc., call on or address*

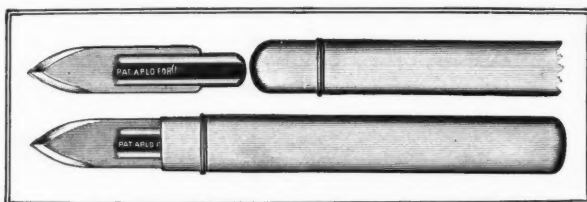
J. B. DeFriest, G. E. A.,
287 Broadway, Room 3,
New York City

W. G. Neimyer, G. A.,
73 W. Jackson Boul., Room 3,
Chicago, Ill

J. G. Lowe, G. A.,
315 N. Ninth St., Room 3,
St. Louis, Mo.

Gerrit Fort, Passenger Traffic Manager,
629 Farnam St., Omaha, Neb.





Pressmen!

Here is the Overlay Knife
you have been waiting for.

A handle with a reversible blade-holder. When not in use, blade is slipped into the handle. Can be carried in the vest pocket. Blades finely tempered. When worn down, throw away and insert a new one.

Price, postpaid, with one extra blade, only 35 cents; extra blades, postpaid, 5 cents.

Special prices in quantities.

1729 Tribune Bldg.
NEW YORK

THE INLAND PRINTER COMPANY

632 Sherman Street
CHICAGO

Headquarters for Photo-Engravers' Supplies

Williams-Lloyd Machinery Co.
626 Federal Street, CHICAGO

Manufacturers of a Complete Line of

**Electrotyping, Stereotyping and
Photo - Engraving
Machinery**

We make a specialty of installing complete outfits. Estimates and specifications furnished on request. Send for Catalogue.

EASTERN REPRESENTATIVE

UNITED PRINTING MACHINERY COMPANY
246 Summer Street, BOSTON :: 12 Spruce Street, NEW YORK

Read by British and Colonial Printers the World over.

The British Printer

Every issue contains information on trade matters by specialists. Reproductions in colors and monochrome showing modern methods of illustrating. All about New Machinery and Appliances. Trade notes form reliable guides to printers and allied traders. Specimens of jobwork form original designs for "lifting."

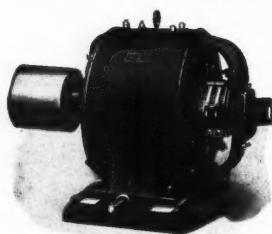
PUBLISHED BI-MONTHLY.

\$2 per Annum, post free. Specimen Copy sent on receipt of 35 Cents.

PUBLISHED BY

RAITHBY, LAWRENCE & CO., Ltd.
LEICESTER and LONDON

With Our Compliments



AN encyclopedia of Motor lore, written from the printer's point of view, will be sent free of charge at your request. This book puts the printer in a position to know the proper size, kind, speed and style of motor for any kind of press. This is yours with our compliments when you write for it.

Ask for "The Green Data Book"

The Triumph Electric Co.
Cincinnati, Ohio

Sure-Stick Quality Envelopes

BOND envelopes that won't come to pieces in use or in storage — and cost no more than the flull-apart kind. Not to-morrow or next day, but right now make us put up the samples that prove this "sure stick" claim.

Buzz for your stenographer now

Western States Envelope Co.

Manufacturers of "Sure Stick" Envelopes
for PRINTERS and LITHOGRAPHERS **Milwaukee**

Quality—Service

BRISLANE- HOYNE COMPANY

*Electrotypers
Nickeltypers*

412-414-416 South Dearborn Street
Chicago

OUR PLANT IS ENTIRELY NEW AND EQUIPPED
WITH ALL OF THE LATEST IMPROVED MA-
CHINERY ESSENTIAL TO THE PRODUCTION
OF HIGH-GRADE PRINTING PLATES

Special Attention to Country Orders

Printers' Insurance Protective Inventory System

By CHARLES S. BROWN.

Is a blank-book 11½ x 15 inches, with
printed headings, superfine paper, special
ruling.

It is a classified and *perpetual* inventory
system, and informs you of your plant
value every hour of the day, every day of
the week, every week of the month, and
every month of the year.

No. 1—Loose-leaf, for large job or newspaper offices, \$25.00
No. 2—For newspaper offices only, - - - - - 15.00
No. 3—For job offices only, - - - - - 15.00
No. 4—For small job and newspaper offices, - - - 10.00

FOR SALE BY
THE INLAND PRINTER COMPANY
632 SHERMAN STREET
CHICAGO

**You Are Going
to the Meeting**
of the

United Typothetae and Cost Congress

**Denver, Colorado,
September 4 to 9, 1911**

Of course!

Can't afford to stay away.

This meeting means *profit* to every
employing printer, and the cream of
the trade will be present.

How to Go

Take the Colorado Flyer, leaving
Chicago at 9:30 a. m., or the Colorado
Express, leaving Chicago at 6:00 p. m.

You will have the best of every-
thing.

New cars, fast time over the finest
roadbed in the West; Harvey meals.

You will pass through the heart
of Kansas. Up the Arkansas Valley of
Kansas and Colorado to Pueblo; and
from there to Denver, you will pass
along the front range of the Rockies,
a panorama of mountain scenery un-
surpassed in America.

There will be a big crowd.

You will have congenial company.

*Write me to-day and I will reserve Pullman
accommodations for you. That insures choice
space. Also I will mail to you a copy of our art
book, "A Colorado Summer." It tells what to
see and how to see it.*

G. T. Gunnip, Gen'l Agt.,
64 West Adams St.
Chicago



ALL THE WAY

Where Can a Good Bond Be Bought— At the Right Price?

An examination by liberal sample, which we will cheerfully furnish any interested printer, will prove all of our claims in behalf of the *quality we guarantee* in our special manufactured bond paper.

MARQUETTE BOND

will not only please the eye of the user, but by reason of its distinctive character and high-class snap and crackle qualities, it will catch the eye of the business concern to whom the letter is addressed; the result—an effective introduction. Marquette Bond is not the kind that will turn color or crumble. Is an honest product, made according to our own demands and to fill what we know is required by the printer.

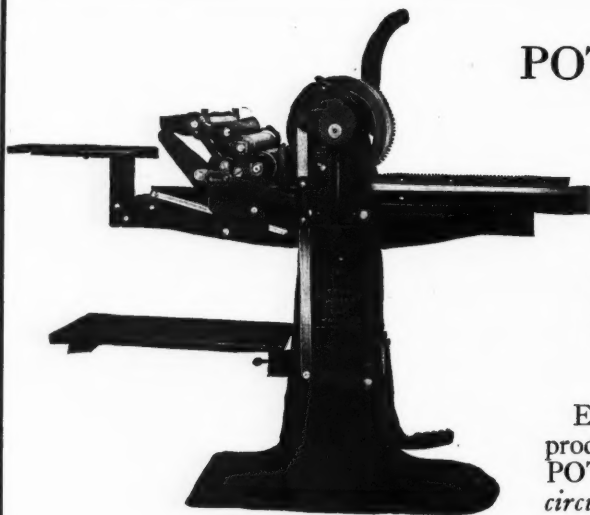
We carry a full line in all sizes and weights, white and eight colors, for immediate shipment, including 22x34-20; also white and in eight colors

SWIGART PAPER COMPANY

653-655 S. FIFTH AVENUE

CHICAGO, ILL.

Just Turn the Handle and Your Proof is Taken—



WHEN YOU USE THE POTTER PROOF PRESS With Inking Attachment

This machine makes proofs "almost equal to the finished job," as one printer says, without make-ready.

It is in reality a two-revolution press for hand operation; proves three-color and fine half-tone work quickly and perfectly. Made in three sizes:

10 x 15 16½ x 25 25 x 32

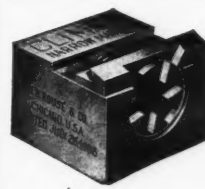
Every printer who wants to reduce cost of production and keep up the quality needs the POTTER. *Let us send you sample proofs and circular to-day.*

SOLE OWNERS

A. F. WANNER & CO.

SOLD BY DEALERS EVERYWHERE

516-520 So. Dearborn Street,
Chicago, Illinois



Pressroom Efficiency Carried to Its Highest Point—and Why?

Because the maximum output of any press printing from plates can be secured only with Rouse Unit System Bases and Register Hooks—the system that eliminates all waste time in making up, making ready and registering; the system that permits the quickest change in plates, the narrowest possible margins, and a permanent make-ready.

The Rouse Unit System of bases and register hooks does all this—and more—it reduces the waiting time of your presses to the last degree and insures the greatest output as well as the best work.

Don't Be Deceived—Compare the Goods

The unprecedented success of our Climax and Combination Register Hooks has led some manufacturers to imitate them—don't be deceived. Don't spend another dollar for hooks of any kind until you have compared the Climax and Combination with the imitations—**then buy the best.**

SOLD BY DEALERS EVERYWHERE—MADE ONLY BY

H. B. ROUSE & COMPANY, CHICAGO

2214-2216 WARD STREET

“THE REGISTER HOOK PEOPLE”

BUCKEYE COVERS



Made in 16 colors, 4 finishes and 4 weights. Carried in stock by representative jobbers in principal cities of the United States, Canada and England.

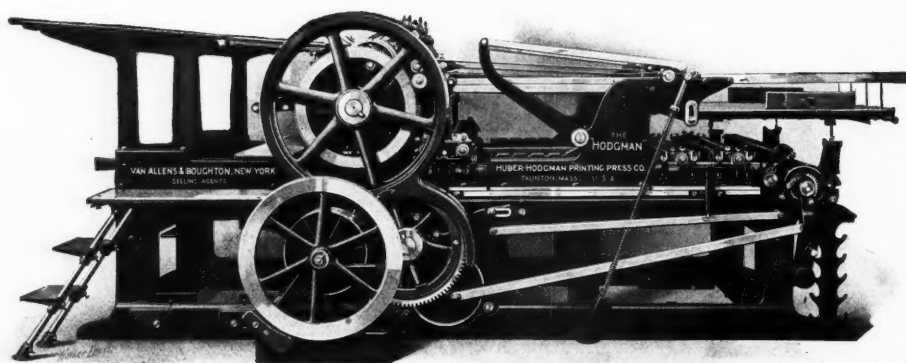
—by using BUCKEYE COVERS in place of the more costly stocks they had previously thought were necessary. *Write to-day.*

embody a combination of high quality and low price that is unique in the history of papermaking. The largest-selling brand of covers in the world, not only because they are the best for the money, but also because they are *the best for the purpose, regardless of price*, wherever the effectiveness of the finished job is the first consideration. Our “Buckeye Proofs,” sent free by prepaid express if requested on your business letter-head, will show you how many progressive printers have profited—in prestige as well as in pocket

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER in HAMILTON, OHIO, since 1848

THE HUBER-HODGMAN PRINTING PRESS



THE HODGMAN

THE HODGMAN PRESS is a new principle in bed-driving mechanism, doing away with the old cumbersome shoe and heavy rack-hanger. You must see this simple mechanism before you can appreciate how durable and powerful the drive is. The Hodgman is a well-built machine, and will really last a lifetime, for the wearing parts of this bed-motion can be replaced new for a cost not to exceed \$50. We do not believe this motion would cost a dollar for repairs for many years. Enough printers of an inquiring mind are examining this new design to keep our factory running twenty-four hours a day. Scarcely a customer, seeing this press in operation, fails to place his order with us. This press has five tracks. The cross-stay is solid—not cut away to make passage for the rack-hanger to pass. The cylinder-lift is absolutely rigid—no elasticity anywhere—and the speed is the capacity of the feeder. The bed is only 34 inches from the floor. This is made possible by the elimination of the rack-hanger.

We ask you to see this press. After you have examined it we have no doubt about the order, because we know your good judgment will concede these points: The greatest in speed, the lightest in operation, the simplest in mechanism, the most rigid in construction, the most up-to-date in conveniences. If these claims are proven we are entitled to the order. See it and be convinced.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENT, ENGLAND,

P. LAWRENCE PRINTING MACHINERY CO., Ltd.

57 Shoe Lane, London, E. C.

WESTERN OFFICE, 343 S. Dearborn Street,

H. W. THORNTON, Manager,

Telephone, Harrison 801. CHICAGO

Progressive Printers

are throwing out all of their old-style, antiquated quoins and are putting in the *one and only* positive *neverslip* quoin—the

Grasso Neverslip Quoin

There certainly *are* reasons—hundreds of them.

You'll readily see every one if you'll get a sample dozen.

4-inch size, \$2.10 net, per dozen
3-inch size, 1.75 net, per dozen

They will save their cost the first time they are used, and are an absolute insurance against press smash-ups.

SOLD BY ALL DEALERS, OR BY

AMENT & WEEKS

World Building

NEW YORK

Patronage—Your Stock in Trade

Appearance of Our Neat Cards in Case



The power to draw patronage and support has been characteristic of

Peerless Patent Book Form Cards

ever since they were first placed on the market. They have been creating friends, and opening up ways of easy influence for salesmen in a way never thought possible before.

They will create friends for you as a dealer, they will draw you patronage and support from new and unexpected sources, and will open up ways of easy influence for business which you have hitherto failed to get.

The Peerless is a detachable card, having a perfectly smooth edge after the detaching; its binding insures cleanliness, utility and ultimate economy. Send for sample tabs of the cards, and also our plan for dealers.

The John B. Wiggins Company

Established 1857

Engravers, Plate Printers, Die Embossers

52-54 East Adams Street

Chicago

The American Folder

ABSOLUTELY TAPELESS

All folds made with knives, which assures accuracy.

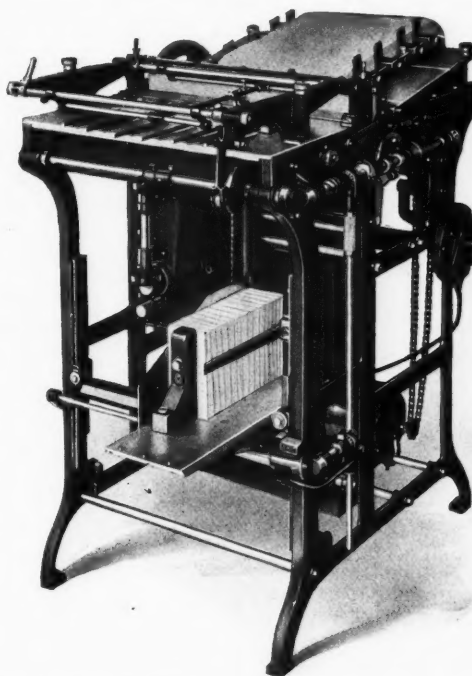
A complete parallel and right-angle folding machine in one.

Makes one, two, three parallel, one, two, three right-angle, and the regular letter fold.

Has range from 18" x 24" down to 5" x 5".

To appreciate its worth you must see it in operation.

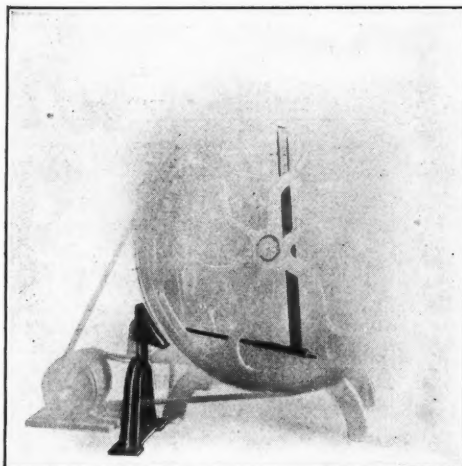
Write for descriptive booklet



The American Folding Machine Co., Cleveland, Ohio

Make Your Shop Convenient and Pleasant

Let your employees feel by action your interest in them — and the result is you increase their efficiency. These two devices are reasonable in cost — better still, they are indispensable in the modern and progressive print-shop.



Hamilton's Platen Press Brake.

With this brake added to your job press you provide protection both to press and operator. This brake is controlled by the impression throw-off lever. Brake can be applied quickly, easily and with positive effect and control. Its method of attachment (see illustration) insures against springing the fly-wheel. Any press owner can quickly add this device to a press. Is inexpensive — therefore ought to be in use on all your job presses.



The Montgomery Pressfeeder's Seat

This pressfeeder seat is made removable, can easily be placed in right comfortable position for either job, or cylinder press. Its adjustable and removable features make it popular with all pressfeeders who are now using the Montgomery seat. Its price is right and its service is highly satisfactory.

If interested — send for particulars about the Hamilton Platen Press Brake. We want live, hustling agents in all principal cities. We offer splendid territories and good profits.

MONTGOMERY BROTHERS CO.
St. Paul, Minnesota

WANNER MACHINERY CO. A.F. WANNER PROP.

PRINTERS' AND BINDERS' MACHINERY

215-223 W. Congress St., CHICAGO, ILL.
Near Fifth Ave.

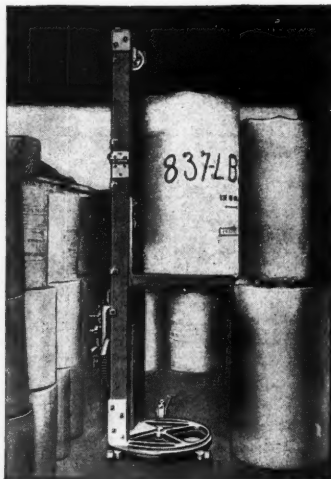
Machinery Bargains

10x15 Golding . .	\$200.00	11x16 Peerless . .	\$140.00
12x18 Golding . .	325.00	11x17 Peerless . .	150.00
15x21 Golding . .	450.00	10x15 Improved	
8x12 Chandler . .	100.00	Prouty	160.00
10x15 Chandler . .	155.00	12x18 Improved	
12x18 Chandler . .	185.00	Prouty	200.00
14x20 Chandler . .	225.00	23x30 Campbell . .	650.00
8x12 Challenge . .	90.00	24x28 Scott	650.00
9x13 Challenge . .	100.00	27x37 Cottrell . .	1100.00
10x15 Challenge . .	135.00	32x47 Optimus . .	1200.00
12x18 Challenge . .	160.00	37x50 Campbell . .	800.00
14x22 Challenge . .	240.00	41x56 Campbell . .	950.00
10x15 Peerless . .	120.00		

Write for Cash Discounts

Largest Dealers of Rebuilt Standard and Special Printers' and Bookbinders' Machinery in Chicago

Machinery Is Cheaper Than Labor



Here's a very simple proposition. A **Revolvator** will take the place of half a dozen men in your warehouse or storeroom, and only costs about one quarter as much as you are paying them per month. What per cent dividend will it pay on the investment?

The **Revolvator** method is the cheapest one for stacking bales, boxes, cases, etc. A prominent textile mill using three Revolvators says that each one saves \$300 per month. The whole secret of its success lies in the revolving base.

Get our book No "I" and find out why

**N. Y. Revolving Portable Elevator
Company**

351 Garfield Avenue

Jersey City, N. J.

No. 10-A

Latest
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)

"Prouty"

Obtainable through any Reliable Dealer.

MANUFACTURED ONLY BY

**Boston Printing Press
 & Machinery Co.**

OFFICE AND FACTORY
 EAST BRIDGEWATER, MASS.



To Envelope Manufacturers

Subscriber having opportunity to use in trade, in connection with other established business, a considerable number of envelopes, would be pleased to get in communication with manufacturers who are in position to quote lowest spot cash prices in case lots, for a complete line of these goods.

Manufacturers who are inclined to consider above, and will submit samples and prices, kindly address,

D-251, Inland Printer

James White Paper Co.



TRADE-MARK
 REGISTERED U. S. PATENT OFFICE.

**COVER AND BOOK
 PAPERS**

219 W. MONROE ST. - - - CHICAGO

***To the Printers' Supply Houses
 of the United States:***

☛ If you are selling directly or indirectly to the printers and publishers of Canada you can make the advertising columns of *Printer and Publisher* a powerful adjunct to your present selling plans. *Printer and Publisher* is essentially a *master printers' paper*—it reaches every month the buying heads of 80% of the printing and publishing plants of Canada.

☛ Will you allow our advertising manager to prove *by what it has done for other United States supply houses* that advertising in *Printer and Publisher* will be a profitable investment for you? He can do it and gladly will if you will ask him in a letter addressed to

The Printer and Publisher of Canada

143-149 University Avenue, Toronto, Canada



THE NEW IMPROVED ADJUSTABLE GAUGE PIN

With Adjustable Brass Spring Tongue

A universal gauge pin *easy to adjust*, with time-saving features. Adjustable to point system with long range of adjustment. Work can not feed under guide. Will give perfect register on colors. No wax required. A durable gauge pin of highest mechanical construction. *Guaranteed* to meet all requirements, with long life.



IF YOUR DEALER CAN NOT SUPPLY THEM WILL BE MAILED UPON RECEIPT OF PRICE, \$1.20 PER DOZEN.

Address **THE MORSE GAUGE PIN COMPANY, Saratoga Springs, N. Y., U. S. A.**

A Modern Monthly— All About PAPER



THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on enamel book paper.

THIS SPECIAL OFFER

Includes 1911 and 1912 at the very special rate of \$1.50 instead of \$2.00. This is an opportunity worth while. Proves an investment, not an expense to printers.

The PAPER DEALER
164 WEST WASHINGTON STREET, CHICAGO



Know Your Exact Costs

An indisputable record of production and labor is furnished by **DURANT COUNTERS**

ACCURATE, POSITIVE, UNFAILING

Record only actual impressions of press. Ask any printer's supply house or write us for details.

The W. N. DURANT CO., 528 Market St., Milwaukee, Wis.

SUMMER and PADS

Summer is the most trying time of the year for the padmaker. That is, the padmaker who is not using **R. R. B. Padding Glue**. IT can be relied upon at all times of the year. A good time to try it is **now**.

ROBERT R. BURRAGE

83 Gold Street

NEW YORK

COST ACCOUNTING

**GENERAL ACCOUNTING
AND OFFICE SYSTEMS
SUCCESSFULLY TAUGHT**

Right theory. Correct application. Accurate results. The plan is simplicity itself. Guesswork eliminated. Not the average cost of all jobs, whether above or below the average, but the absolute cost of every job. Just the thing for the small and medium-size shops, yet comprehensive enough for the largest.

**Resident and Extension Courses.
Complete Systems Personally Installed.**

— Rates on application. Address —

THE SCHOOL OF COSTS

M. J. BECKETT, MANAGER

800 Ship Street ST. JOSEPH, MICH.

Successor to COST DEPARTMENT, Inland Printer Technical School.

LINO TABLER
CHICAGO—NEW YORK

**GUARANTEES LINTYPERS
1/4 LOWER TABULAR COST \$25**

Sell Direct to the Paper Mill

We are in the market for paper stock

MARSEILLES WRAPPING PAPER CO.
MARSEILLES, ILL.

For Sale

An up-to-date plant for the manufacture of **Tags, Labels and Boxes**. Also in connection with said plant, a well and fully equipped printing establishment. Plant is constantly in full operation.

Address, **M. M. READ, Ypsilanti, Mich.**



MAKE MONEY

by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of **RESULTS—More Impressions and Better Work**. For **Chandler & Price, Challenge, and all Gordon Presses**.

Get a descriptive circular from your dealer or send to us.

THE WAGNER MFG. CO., Scranton, Pa.

--- CRAMER'S NEW --- Process Dry-Plates and Filters "Direct" Three-color Work

Not an experiment but an accomplished fact. Thoroughly tested in practical work before being advertised. Full details in our new booklet "DRY-PLATES AND COLOR-FILTERS FOR TRICHROMATIC WORK," containing more complete practical information than any other book yet published. *This booklet sent free to photoengravers on request.*
G. CRAMER DRY-PLATE COMPANY, St. Louis, Mo.

Blotters
AS PRINTERS' ADS Do bring orders—hundreds of printers are proving this with my service of 3-color cuts and wording. Easy to print in any shop. 12th year. Samples Free.
CHAS. L. STILES, COLUMBUS, O.

PRINTERS — You can not afford to purchase new or rebuilt Printers' Machinery, exchange or sell your old without consulting us.

DRISCOLL & FLETCHER Printers' Machinery Works,
Buffalo, N. Y.



PRESS CONTROLLERS MONITOR AUTOMATIC SYSTEM

Fills All Requirements of Most Exactng Printers.

MONITOR CONTROLLER COMPANY
106 South Gay Street, BALTIMORE, MD.



Solid Gold Matrix Stick-pin

Machinists and Operators who have pride in their calling are buying and wearing it. Employers can make no more suitable or pleasing present to their employees.

Sent postpaid
on receipt of
\$2.00

THE INLAND PRINTER CO.
632 Sherman Street, Chicago



SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

**WE MAKE
THE BEST
THAT CAN
BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

Paper Testing

We have facilities for making chemical, microscopical and physical tests of paper promptly and at reasonable prices. We can be of service to the purchaser by showing him whether he is getting what he has specified. We can be of service to the manufacturer in disputes where the report of a third party is likely to be more effective.

Electrical Testing Laboratories
80th Street and East End Avenue, NEW YORK CITY

Send for our Booklet No. 1 on the subject of Paper Testing.

THE GOVERNMENT STANDARD KEYBOARD PAPER with Round Perforations for the MONOTYPE MACHINE COLONIAL COMPANY, MECHANIC FALLS, MAINE



The Central Ohio Paper Co.
COLUMBUS, OHIO.

Exclusive manufacturers of the Famous Swan Linen paper for high-class Stationery and "Swans-down" Enamel Paper. Gives any book a finished look. Write for dummies. Prompt shipments.
"Swan Delights Whoever Writes."

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
632 Sherman Street CHICAGO



RUBBER STAMPS AND SUPPLIES FOR THE TRADE

YOUR customers will appreciate our prompt service.

Send for "Illustrated Catalogue and Trade Discounts"

The Barton Mfg. Co., 335 Broadway, N. Y.

Tympan Gauge Square

FOR QUICKLY AND ACCURATELY PLACING
THE GAUGE PINS ON A PLATEN PRESS.

Made of transparent celluloid, ruled in picas. Size, 3 3/4 x 8 1/2 inches.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
632 SHERMAN STREET - - - CHICAGO



Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc. Look Better and Won't Break or Wear Out!

Let us send sample and quote you prices.

WIRE LOOP MFG. CO.

(Successors to Universal Wire Loop Co.)

75 Shelby Street
DETROIT - - - MICHIGAN



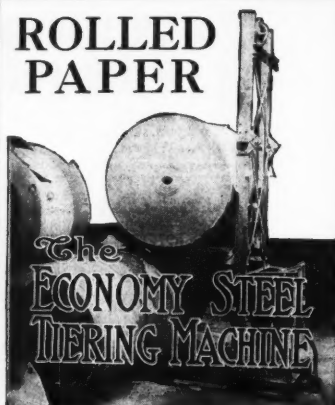
PATENTED
This cut illustrates one of the various sizes of hangers for books 3/4 to 1 1/2 inches in thickness.

FOR PRINTERS



Best Detergent for cleaning and preserving rollers.

ROLLED PAPER



One of the Meanest Packages to Pile is a Roll.

Handled by one of these machines, however, the job is easy. And it will pile anything.

Economy Engineering Co.

415 S. Washtenaw Ave., Chicago, Ill.
FOREIGN AGTS.
Parsons Trading Co., New York.

Polished Copper

for Half-tone and Color Processes

Polished Zinc

for Line Etching, Half-tone and Ben Day Processes

Chemicals, Supplies and Equipment

for the Shop, Gallery and Artroom

National Steel and Copper Plate Co.

OFFICES AND STOCKROOMS

704-6 Pontiac Bldg., 542 S. Dearborn St., Chicago
1235 Tribune Bldg., City Hall Square, New York
214 Chestnut St. : : : St. Louis, Mo.

FACTORIES

1133-1143 West Lake Street : Chicago, Ill.
220-224 Tansie Place : Brooklyn, New York

COPPER AND ZINC PLATES

MACHINE GROUND AND POLISHED

CELEBRATED SATIN FINISH BRAND

FOR PHOTO, ENGRAVING AND ETCHING

MANUFACTURED BY

THE AMERICAN STEEL & COPPER PLATE CO.

116 NASSAU STREET, NEW YORK, N. Y.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any Carbon Copy work.

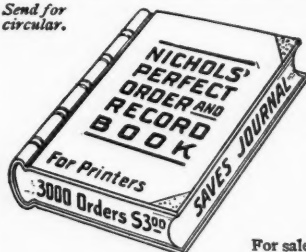
Also all Supplies for Printing Form Letters.

MITTAG & VOLGER, Inc.

PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

Send for circular.



For sale by

The INLAND PRINTER CO., Chicago and New York.

METALS

Linotype, Monotype, Stereotype
Special Mixtures

QUALITY

First, Last and All the Time.

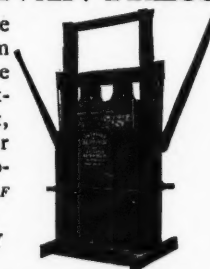
E. W. Blatchford Co.

230 N. Clinton St.
Chicago

5 Beekman St.
New York

A SULLIVAN PRESS

will increase the income from your waste paper, by packing it in neat, tight bales for storage or shipment. Circular 64-F



SULLIVAN MACHINERY COMPANY

122 South Michigan Avenue, CHICAGO

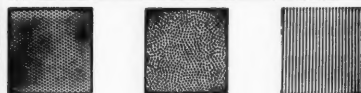
CARBON BLACK

MADE BY

GODFREY L. CABOT

940-941 OLD SOUTH BUILDING
BOSTON, MASS.

ELF. ECLIPSE (PN).
B. B. B. DIAMOND. ACME.



OUR NEW IMPROVED

Shading Films

Are Guaranteed to Remain Transparent, are Deep and Do Not Smudge.

Write for Catalogue

The American Shading Machine Co.

164-168 RANO ST., BUFFALO, N. Y., U. S. A.

Star Engravers'
Supply
Co.
GLOSSOID BRAND
TRADE MARK REGISTERED
POLISHED ZINC AND COPPER PLATES.
81-83
FULTON ST.,
NEW YORK CITY.
U. S. A.

The BEST and LARGEST GERMAN TRADE JOURNAL for
the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und Steindrucker MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades,
with many artistic supplements. Yearly Subscription for Foreign
Countries, 14s. 9d.—post free. Sample Copy, 1s.

Deutscher Buch- und Steindrucker

ERNST MORGENSTERN

19 DENNEWITZ-STRASSE . . . BERLIN, W. 57, GERMANY

The American Pressman

A MONTHLY TECHNICAL TRADE
JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the
user and purchaser of
Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

Second National Bank Building, CINCINNATI, OHIO

Bishop's Order Book and Record of Cost

The simplest and most accurate book for keeping
track of all items of cost of every job done. Each
book contains 100 leaves, 10x16, printed and ruled,
and provides room for entering 3,000 jobs. Strongly
bound, price \$3.00. Fourth edition.

SOLD BY

The Inland Printer Company
Chicago

METALOGRAPHY

HOW
TO
PRINT
FROM
METALS

By
Chas.
Harrap

Treats of the nature and properties of zinc and
aluminum and their treatment as printing sur-
faces. Thoroughly practical and invaluable
alike to the expert and to those taking up
metal-plate printing for the first time. Full
particulars of rotary litho and offset litho
methods and machines; details of special
processes, plates and solutions. The price is
3/- or \$2.00, post free.

To be obtained from
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago

Metal Plate Printing

Price, \$2.00 Postpaid.

A text-book covering the entire subject of Printing
in the Lithographic manner from Zinc and Alumi-
num Plates. Complete from graining the plates to
producing the printed sheet.

PUBLISHED BY

THE NATIONAL LITHOGRAPHER
150 Nassau Street, New York City

The Only Lithographic Trade Paper Published in America.
Subscriptions, \$2.00 per year. Foreign Subscriptions, \$2.50 per year.
Single copies, twenty cents.

The Best Special Works for Lithographers, Etc.

ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color,
\$1.50 each part.

AMERICAN COMMERCIAL SPECIMENS—three series, 24
plates in color, \$3.50 each series.

TREASURE OF GRAPHIC ARTS—24 folio plates in color, \$4.50.

TREASURE OF LABELS—the newest of labels—15 plates in color,
\$3.00.

"FIGURE STUDIES"—by Ferd Wüst—second series, 24 plates,
\$3.00.

AND THE

FREIE KÜNSTE

—SEMI-MONTHLY PUBLICATION—

This Journal is the best Technical Book for Printers, Lithographers
and all Kindred Trades. Artistic supplements. Yearly subscription,
\$3.00, post free; sample copy, 25 cents.

PUBLISHED BY

JOSEF HEIM Vienna VI./i Austria



PRIOR'S AUTOMATIC Photo Scale

SHOWS PROPORTION AT A GLANCE

No figuring—no chance for error. Will show exact
proportion of any size photo or drawing—any size plate.

SIMPLE—ACCURATE.

Being transparent, may be placed upon proofs
of cuts, etc., and number of square inches de-
termined without figuring. Price, \$2.00.
Sent postpaid, on receipt of price, by

The Inland Printer Co.

632 Sherman Street . . . CHICAGO
1729 Tribune Building, NEW YORK

Established January, 1894.



Deals only with the Illustration side of Printing, but deals with
that side thoroughly. Post free, \$2 per annum.

GEO. ROUTLEDGE & SONS, LTD. { 68-74 Carter Lane } LONDON, E. C.
Ludgate Hill

AMERICAN AGENTS:

SPON & CHAMBERLAIN, 123 Liberty Street, NEW YORK

Knowing That You Know Brings Confidence

LACK OF CONFIDENCE IS THE PROLIFIC MOTHER OF FAILURES AMONG COMPOSITORS. NOTHING TENDS TO GIVE THAT DESIRED CONFIDENCE SO MUCH AS KNOWING THE REASON WHY THINGS ARE DONE.

THE I.T.U. COURSE

IS DESIGNED ESPECIALLY FOR THE PURPOSE OF MAKING CLEAR THE PRINCIPLES ON WHICH GOOD TYPOGRAPHY IS BASED. AND IT GIVES THE COMPOSITOR THAT CONFIDENCE WHICH WINS. HERE IS WHAT A STUDENT OF HALIFAX, CANADA, SAYS:

"THE CONFIDENCE I HAVE NOW IN UNDERTAKING TO SET SOME JOBS THAT I DID NOT HAVE BEFORE MAKES THE COURSE WORTH THE PRICE MANY TIMES OVER."

THE KNOWLEDGE THAT GAVE THIS THIRTY-SIX-YEAR-OLD COMPOSITOR THE CONFIDENCE HE NEVER BEFORE POSSESSED WOULD HELP THE CAPABLE AND PROVE THE SALVATION OF THE INEXPERIENCED.

FOR COMPLETE INFORMATION ABOUT
THIS COURSE DROP A POSTAL TO

THE I. T. U. COMMISSION

632 SOUTH SHERMAN STREET, CHICAGO

SOLD BELOW ACTUAL COST. TERMS—\$23 FOR CASH, OR \$25 IF PAID FOR IN INSTALLMENTS OF \$2 DOWN AND \$1 A WEEK TILL PAID. THE INTERNATIONAL TYPOGRAPHICAL UNION GIVES A REBATE OR PRIZE OF \$5 TO EACH STUDENT WHO FINISHES THE COURSE

THE PRINTING ART

"The Fashionplate of Printerdom"

THE HANDSOMEST
PRINTING-TRADE JOURNAL
PUBLISHED

DESIGN, typography, colorwork, engraving, and other features are fully covered each month. It is a publication that interests equally the employing printer, compositor and pressman, as well as the publisher, engraver, and booklover.

Annual subscription, \$3.00; single copies, 30 cents. Foreign subscriptions, \$5.00, including postage. Canadian subscriptions, \$3.75 per year. Mention this magazine and secure a free sample copy.

THE PRINTING ART
Cambridge, Mass.

You have an unusual opportunity to reach the Office Appliance Dealer, Retail Stationer, and Purchasing Agent, through only ONE medium—the

Inland Stationer Business Equipment Journal

¶ An examination of the magazine itself shows you why.

¶ The Office Appliance Dealer and the Retail Stationer subscribe for it because it handles the selling end of their lines in a business-like manner. Every issue contains articles of sales plans of real practical value.

¶ The Purchasing Agent subscribes for it because it keeps him in close touch at all times with the latest and best developments in business equipment.

¶ You can reach all three with one advertisement and at one price by using only INLAND STATIONER—BUSINESS EQUIPMENT JOURNAL. Let us send you some important facts.

Inland Stationer
Business Equipment Journal

624-632 Sherman Street
Chicago

The American Printer Estimate Contest

THE results of the recent estimate contest appeared in the July *American Printer*. The figures sent in were truly remarkable. The estimates ran from \$17.68 to \$103.59 on a job whose actual proved cost was \$60.50! Every printer should get the July number and read this practical article on cost finding.

The American Printer is full of good things for printers. Instructive competitions similar to the recent estimate contest are run periodically.

ILLUSTRATED ORGANIZATION NEWS is featured in *The American Printer*.

Send 20 cents for a specimen copy
or \$2.00 for a year's subscription.

OSWALD PUBLISHING CO.
25 City Hall Place NEW YORK

12 COMPOSING RULES AND LEATHER CASE FREE

(Retail Price \$1.50)

VALUABLE TO EVERY PRINTER

With every new yearly paid-in-advance subscription to the NATIONAL PRINTER-JOURNALIST we are giving away one of these pocket rule cases, containing twelve steel composing rules.



The case is made of strong brown leather, with patent clasps, and contains twelve fine rules of the following sizes—10, 12, 13, 14, 15, 16, 18, 21, 24, 26½, 28 and 30 ems.

If you want to accept this offer, write at once, enclosing \$2.00.

The NATIONAL PRINTER-JOURNALIST is now in its 24th year. One subscriber says, "Every printer and publisher with Brains Should Take It." That means YOU.

NATIONAL PRINTER-JOURNALIST
4618 W. Ravenswood Park
CHICAGO

THE AMBASSADOR

AND

PUBLICITY DIGEST

A MONTHLY PUBLICATION OF EXCEPTIONAL INTEREST TO PRINTERS, ADVERTISING AGENTS AND ADVERTISERS WILL BE READY IN SEPTEMBER.

**WE WILL SEND IT TO YOU
FREE
FOR SIX MONTHS, ON REQUEST**

THE AMBASSADOR AND PUBLICITY DIGEST IS A CAREFUL COMPILATION AND DIGEST OF ARTICLES AND SUGGESTIONS WORTH WHILE THAT APPEAR IN THE HIGH-CLASS PRINTING AND ADVERTISING JOURNALS.

JUST THE *MEAT* OF THE *NUTS* THAT WISE MEN CRACK.

WE WANT ALL GOOD MEN WHO OCCASIONALLY ALLOW THEIR GRAY MATTER A FEW MOMENTS' ENJOYMENT CONSIDERING THE PROBLEMS OF BETTER PUBLICITY, TO HAVE A COPY ON THEIR DESK.

A LINE ON YOUR BUSINESS STATIONERY WILL BRING IT TO *YOU*.

THE NIAGARA PAPER MILLS
LOCKPORT, N. Y.

TABLE OF CONTENTS—AUGUST, 1911.

	PAGE		PAGE		PAGE
Advertisements, The Typography of—No. VII (illustrated).....	696	EDITORIAL:		PRESSROOM:	
A New Profession.....	713	An Australian Government Asks for the I. T. U. Course.....	709	Cheap Embossing Plates.....	729
Apprentice Printers' Technical Club—No. IX (illustrated).....	699	Courts and Business Interests, The.....	707	Heat Accelerates for Drying of Ink.....	729
A Quiet Strike.....	702	Getting Together for One Organization.....	707	New Light for Color Printers, A.....	729
Beer Slang in Germany.....	723	London Shorter-hour Movement, The.....	708	Permanence of Color in Printing-inks.....	729
B. L. T. "Pick-ups".....	711	Notes.....	705-706	To Clean Rubber Blankets.....	729
Ben Franklin Club of Minneapolis.....	775	Public Forums for Capital-and-Labor Discussions.....	706	Vermilion Not a Stable Pigment.....	729
"Best of Its Kind on the Face of the Earth".....	736	Teaching Apprentices.....	708	White Letters on Red Stock.....	729
BOOKBINDING:		Editor's Invoice, An.....	750	Price of Service, The.....	746
Gilding Powder.....	755	ELECTROTYPING AND STEREOTYPING:		PRINTERS' HOMES:	
Gold-laying.....	755	Casting Chalk-plates.....	720	Brock, H. C.....	759
Sizing.....	755	Hard Stereos.....	720	Caldwell, C. M.....	762
Stamping.....	754	Hot Solution.....	719	Gilleo, C. C.....	761
BOOK REVIEW:		Roller-machine Paste.....	719	Lutz, P. F.....	760
"Practical Printing".....	758	Sweating.....	719	Meikle, Robert.....	763
"The American Manual of Presswork".....	758	European Postage Tariffs for Periodical Publications.....	745	Shiner, Elmer E.....	744
Year-book of the Plimpton Press.....	758	Foreign Graphic Circles, Incidents in.....	715	PROCESS ENGRAVING:	
BUSINESS NOTICES:		Grammar and Proofreading—No. II.....	710	Benedict, Geo. H., Etching Machine (illustrated).....	738
American Folder, The (illustrated).....	773	He Wouldn't Advertise.....	730	Coöperation Considered in Great Britain.....	738
American Rotary Valve Company Acquires the Jenney Electric Manufacturing Company.....	774	ILLUSTRATIONS:		Employees of Maurice Joyce Company Enjoy Picnic (illustrated).....	739
An Advertising Prose Poem.....	775	Characteristic Logging Scene in a Canadian Forest.....	750	Etching Face-down.....	738
Bingham Brothers Company, Rochester Branch of.....	775	Freedom!.....	712	Globe Engraving & Electrotype Company's Scale of Prices, The.....	737
Concrete Floors, To Make Dustproof.....	774	Gossips.....	693	Image Direct on the Metal in the Camera.....	738
Cottrell Single-revolution Presses.....	771	In His Name.....	690	Process Journal, The Best.....	737
Hart & Zugelder's New Factory in Pittsburgh.....	771	In Holland.....	691	Uneven Flat Etching.....	737
Hoole Machine & Engraving Works—Bookbinders' Tools and Machinery.....	775	Marble Statue—"The Awakening".....	742	Vignetting Round and Elliptical Half-tones.....	737
Langston Monotype Machine Company, New Factory of the (illustrated).....	772	Out of Work.....	692	PROOFROOM:	
McLaughlin, A. H., Resigns from Chas. Emen Johnson & Co.....	772	Study.....	694	Aims and Objects in South Africa.....	765
Miller Saw-Trimmer Special Attachments, The.....	774	The Suffragette Print-shop—Shall It Ever Come to This?.....	704	Everyone and Other Wrong Joinings.....	765
Paper Companies Consolidate.....	771	Pets.....	766	Punctuation in Firm-names.....	765
Potter Self-inking Proof Press (illustrated).....	774	Incidents in Foreign Graphic Circles.....	715	QUESTION BOX:	
Rayfield-Dahly Company Folding and Punching Machine, Demonstrations by the.....	772	Inclined to Be Suspicious.....	715	Gold and Silver Letters.....	767
Tiering Machine for Printers, Improved Revolving (illustrated).....	774	I. T. U. Course, An Australian Government Asks for the.....	709	Makers of Flags.....	766
Wanner, A. F., & Co., New Wholesale Dealers and Manufacturers Exclusively.....	772	JOB COMPOSITION:		Photogravure Process, The.....	766
Capital-and-Labor Discussions, Public Forums for.....	706	Tucker, J. Forest.....	721	Small Rotary Presses.....	767
Chapman Lino-Lineup, The (illustrated).....	754	"KINKS":		Standard Automatic Job-press Company.....	767
CONTRIBUTED ARTICLES:		Dotted Guide Lines.....	736	Waste-paper Shredder.....	767
Apprentice Printers' Technical Club—No. IX (illustrated).....	699	Methods for Quick Work on Job Presses.....	736	Salesman and the Shop, The.....	733
Does Trade-paper Advertising Pay?.....	703	Plan of Nicking Spaces to Indicate Their Width (illustrated).....	745	Scientific Color in Practical Printing—No. XV (illustrated).....	756
European Postage Tariffs for Periodical Publications.....	745	Local Newspaper, The.....	723	Short But Good.....	736
Grammar and Proofreading—No. II.....	710	London Shorter-hour Movement, The.....	708	Slug 6's Lock-up Machine.....	769
Photoengravers' Fifteenth Annual Convention.....	739	MACHINE COMPOSITION:		Some of the Troubles of a Department Store.....	720
Salesman and the Shop, The.....	733	Clutch Adjustment.....	732	Song of the Printing Press, The (poem).....	769
Scientific Color in Practical Printing—No. XV.....	756	Distributor.....	731	SPECIMEN REVIEW.....	723
Slug 6's Lock-up Machine.....	769	Parts Subject to Wear.....	731	Talking Hand, \$6,000 for.....	775
Song of the Printing Press, The (poem).....	769	Plunger Sticks in Well.....	730	Teaching Apprentices.....	708
Typography of Advertisements, The—No. VII (illustrated).....	696	Recent Patents on Composing Machinery.....	732	The Man—The Field.....	771
Vanderpoel, John H., and His Work.....	689	Repairing a Knife Wiper.....	731	Three-color Work, Estimating the Quantity of Ink for.....	767
Workslips, The Making Out of.....	694	Transpositions.....	732	To John H. Vanderpoel (poem).....	692
CORRESPONDENCE:		Making Out of Workslips, The.....	694	TRADE NOTES:	
Clemmitt, William H., Oldest Active Printer.....	714	Management and Efficiency.....	711	Chicago Superintendents' Organization Effected.....	762
New Profession, A.....	713	Misuse of Word "While".....	719	Combine of Trade-papers.....	761
COST AND METHOD:		Money in Its Pages.....	739	Dayton Company Reorganized.....	760
Big Meeting at Denver.....	751	NEWSPAPER WORK:		Duplex Company Increases Capacity.....	763
Courage at Sheboygan, Wisconsin.....	752	Ad-setting Contest No. 32.....	747	Flag on Cover-page Stops Collier's.....	762
Economizing.....	752	Advertising, Keeping Track of.....	749	Foresters to Build Home Like Printers.....	760
Square-inch Plan of Figuring Composition, The.....	752	Big Newspaper War in Los Angeles.....	750	Michigan Printers Have Two-day Session.....	760
Steel and Copperplate Engravers, First Meeting of.....	752	Canadian Special Edition, A.....	749	New Printers' Building at Minneapolis.....	761
What Is the Matter with the Printer?.....	751	Delinquent Subscribers, Publishing Names of.....	750	No Automobile and Only One Wife.....	763
Courts and Business Interests, The.....	707	Fire Fails to Stop Publication of Oklahoma Paper.....	749	Noise-proof and Non-vibrating Printers' Building.....	764
Does Trade-paper Advertising Pay?.....	703	Good Ad. Display.....	747	Not One Printer in Penitentiary.....	761
Dragon's-blood.....	732	Newspaper Criticisms.....	750	Ohio Printers to Hold Cost Congress.....	760
Economy and Efficiency.....	719	Newspaper Office Best Training School for Ministers.....	749	Pittsburg Printers in Camp.....	761
		Soliciting Advertising in Hot Weather (illustrated).....	748	Poster Printers Make Resolution.....	759
		"Town Achievement Number".....	750	Predicts Cheap Books for Future.....	763
		OBITUARY:		President Berry Sustained in Removal of Kreiter.....	759
		Manning, John B.....	768	Printer Rivals Edward Payson Weston.....	761
		Matthews, George E.....	768	Printer's Epitaph.....	762
		Oldest Active Printer, William H. Clemmitt.....	714	Prosperous Year for Grand Rapids Printers.....	759
		Only a Newspaper Guy (poem).....	702	Recent Incorporations.....	764
		Photoengravers' Fifteenth Annual Convention.....	739	To Give Apprentices I. T. U. Course.....	759
		Practical Printing, Scientific Color in—No. XV (illustrated).....	756	Type Kings in the West.....	760
				Typotheta and Typographical Union Coöperate.....	760
				Typotheta Preparing for National Meet.....	763
				Urges Change in Civil Service Law.....	762
				Twenty-year Record, A.....	744
				Up and Down.....	739
				Vanderpoel, John H., and His Work.....	689
				We Think We Do and Then We Don't.....	738
				White Pulp from Printed Paper.....	730
				"Worth a Good Little Bunch of Money".....	709

THE NAME *Potter* ON PRINTING MACHINERY IS A GUARANTEE OF HIGHEST EXCELLENCE

Offset Presses?

If it's a POTTER it's the Best

POTTER PRINTING PRESS COMPANY, PLAINFIELD, NEW JERSEY

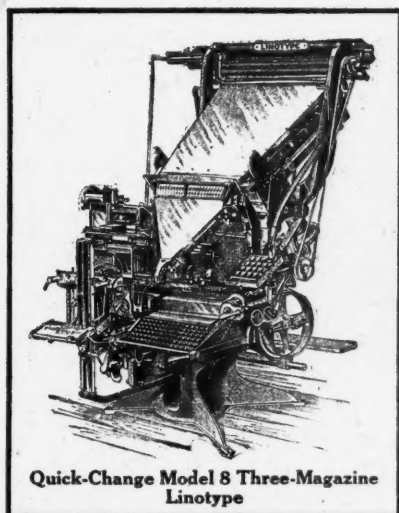
SALES AGENTS:

D. H. CHAMPLIN, 160 ADAMS STREET, CHICAGO

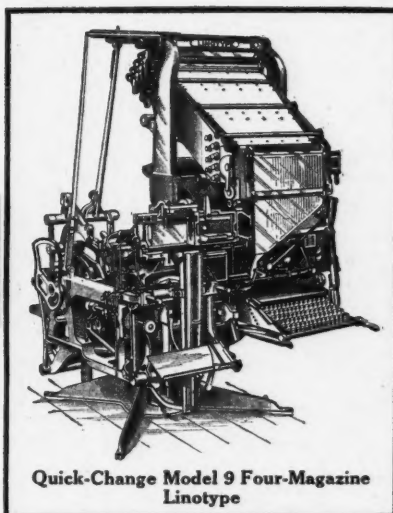
BRINTNALL & BICKFORD, 568 HOWARD STREET, SAN FRANCISCO

INDEX TO ADVERTISEMENTS.

PAGE		PAGE		PAGE	
Acme Staple Co.	684	Fuller, E. C., Co.	652	Paper Dealer	792
Advertisers' Electrotyping Co.	685	Furman, James H.	776-778	Parker, Thomas & Tucker Paper Co.	662
Albemarle Paper Co.	666	General Electric Co.	648	Parsons Trading Co.	669
Ament & Weeks.	789	Globe Engraving & Electrotyping Co.	665	Peerless Electric Co.	685
American Electrotyping Co.	684	Gould & Eberhardt (see transfer-press advertisement in September issue).		Peerless Printing Press Co.	667
American Folding Machine Co.	789	Graphic Arts	781	Potter Printing Press Co.	800
American Pressman	795	Hamilton Mfg. Co.	658	Printer & Publisher.	791
American Printer	797	Hampshire Paper Co.	649	Printing Art	797
American Shading Machine Co.	794	Harris Automatic Press Co.	655	Process Engravers' Monthly.	795
American Steel & Copper Plate Co.	794	Hellmuth, Charles	664	Queen City Printing Ink Co.	648
American Type Founders Co.	644	Hess, Julius, Co.	662	Read, M. M.	792
Atchison, Topeka & Santa Fe.	785	Hickok, W. O., Mfg. Co.	662	Redington, F. B., Co.	671
Ault & Wiborg Co.	656	Hoe, R., & Co.	673	Regina Co.	683
Babcock Printing Press Mfg. Co.	653	Hoole Machine & Engraving Works.	666	Richmond Electric Co.	687
Barnhart Bros. & Spindler.	653	Huber, J. M.	684	Rising, B. D., Paper Co.	674
Barton Mfg. Co.	793	Inland Printer Technical School.	672	Robbins & Myers Co.	666
Beck, Charles, Co.	663	Inland Stationer	797	Roberts Numbering Machine Co.	783
Beckett Paper Co.	787	I. T. U. Commission.	796	Rouse, H. B., Co.	787
Blatchford, E. W., Co.	794	Jaenecke Printing Ink Co.	678	Rowe, James	664
Boston Printing Press & Machinery Co.	791	Johnson, Charles Eneu, & Co.	664	School of Costs.	792
Brislane-Hoyne Co.	785	Jungst, Geo., & Sons.	780	Scott, Walter, & Co.	681
British Printer	784	Justrite Mfg. Co.	686	Seybold Machine Co.	646
Brown Folding Machine Co.	656	Kast & Ehinger.	664	Shepard, Henry O., Co.	793
Burrage, Robert R.	792	Kaymor Automatic Press Co.	645	Sheridan, T. W. & C. B., Co.	657
Butler, J. W., Paper Co.	641	Keystone Type Foundry.	Insert	Shniedewend, Paul, & Co.	663
Cabot, Godfrey L.	794	Kidder Press Co.	670	Sprague Electric Co.	665
Calculagraph Co.	662	Kimble Electric Co.	779	Star Engravers' Supply Co.	794
Carver, C. R., Co.	660	Kreiter, Louis, & Co.	669	Star Tool Mfg. Co.	782
Central Ohio Paper Co.	793	Lanston Monotype Machine Co.	643	Steinman, O. M.	668
Challenge Machinery Co.	667	Levey, Fred'k H., Co.	660	Stiles, Chas. L.	793
Chambers Bros. Co.	687	Logemann Bros. Co.	666	Sullivan Machinery Co.	794
Chicago & North Western Ry.	782	Marseilles Wrapping Paper Co.	792	Swigart Paper Co.	786
Chicago Lino-Tabler Co.	792	Master Builders Co.	Insert	Swink Printing Press Co.	659
Cleveland Folding Machine Co.	671	Master Printer Pub. Co.	676	Tarcolin	794
Coes, Loring, & Co.	661	Mechanical Appliance Co.	783	Tatum, Sam'l C., Co.	680
Colonial Co.	793	Megill, E. L.	777	Thalman Printing Ink Co.	669
Cottrell, C. B., & Sons Co.	688	Meisel Press & Mfg. Co.	669	Thompson Type Machine Co.	679
Cramer, G., Dry Plate Co.	793	Mergenthaler Linotype Co.	Cover	Triumph Electric Co.	784
Crane, Z. & W. M.	672	Miehle Printing Press & Mfg. Co.	Cover	Ullman, Sigmund, Co.	Cover
Dennison Mfg. Co.	654	Miller Saw-Trimmer Co.	671	Universal Automatic Type-Casting Machine Co.	670
Detroit Sulphite Pulp & Paper Co.	685	Mittag & Volger.	794	Van Allens & Boughton	788
Deutscher Buch- und Steindruck.	795	Modern Machine Co.	674	Van Bibber Roller Co.	793
Dewey, F. E. & B. A.	685	Monitor Controller Co.	793	Wagner Mfg. Co.	792
Dexter Folder Co.	650, 651	Montgomery Bros. Co.	790	Wanner, A. F., & Co.	786
Dick, Rev. Robert, Estate.	671	Morrison, J. L., Co.	684	Wanner Machinery Co.	790
Dinse, Page & Co.	664	Morse Gage Pin Co.	792	Want Advertisements	776
Driscoll & Fletcher	793	National Electrotyping Co.	660	Warren, S. D., & Co.	781
Durant, W. N., Co.	792	National Lithographer	795	Watzelhan & Speyer.	782
Eagle Printing Ink Co.	687	National Machine Co.	680	West Virginia Pulp & Paper Co.	688
Eastern Sales Co.	672	National Printer Journalist	797	Western States Envelope Co.	784
Economy Engineering Co.	794	National Printing Machinery Co.	686	Westinghouse Electric & Mfg. Co.	686
Electrical Testing Laboratories.	793	National Steel & Copper Plate Co.	794	White, James, Paper Co.	791
Engravers' & Printers' Machinery Co.	684	New York Revolving Portable Elevator Co.	790	Whitlock Printing Press Mfg. Co.	675
Franklin Co.	647	Niagara Paper Mills.	798	Wiggins, John B., Co.	789
Freie Kunst	795	Oswego Machine Works.	606	Williams-Lloyd Machinery Co.	784
Freund, Wm., & Sons.	686			Wire Loop Mfg. Co.	793
Fuchs & Lang Mfg. Co.	642				



Quick-Change Model 8 Three-Magazine
Linotype



Quick-Change Model 9 Four-Magazine
Linotype

MR. PETERSON SAYS

That while the introduction of cost systems may have disturbed prevailing ideas as to the cost of production and shown that it frequently was figured too low, yet the fact remains that the cost of composition on

THE LINOTYPE

is much less than by hand or any other method of mechanical composition.

The Peterson Linotyping Company has the largest trade-composition plant in Chicago. It operates eighteen Linotypes. Consequently

MR. PETERSON KNOWS

The Linotype Way Is the Only Way!

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 1100 S. Wabash Ave.

SAN FRANCISCO: 638-646 Sacramento St.

NEW ORLEANS: 332 Camp St.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street

MELBOURNE
SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO CITY, MEX.

Parsons Trading Co.

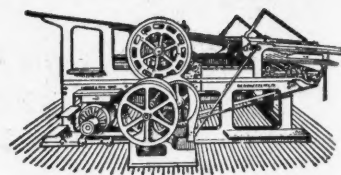
RUSSIA
SWEDEN
NORWAY
HOLLAND
DENMARK

Mergenthaler Setzmaschinen-
Fabrik G.m.b.H., Berlin,
Germany

BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa

The Miehle

The following is a list of
Miehle Presses
shipped during the month of
June 1911



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

Parsons Trading Company.....Mexico City, Mex... 2 Previously purchased four Miehles.	Columbian Three Color Co.....Chicago, Ill. 3 Previously purchased nineteen Miehles.
United States Printing Co.....Brooklyn, N. Y.... 2 Previously purchased for this and other branches, fifty-one Miehles.	Read Printing Company.....New York city..... 1 Previously purchased three Miehles.
Dana T. Bennett Company.....New York city..... 1 Previously purchased two Miehles.	Charles E. Brown Printing Co....Kansas City, Mo... 1 Previously purchased four Miehles.
Tri-City Litho. & Printing Co....Davenport, Iowa ... 1 Previously purchased one Miehle.	John V. Martenson.....Chicago, Ill. 1
Southam, Limited.....Montreal, Que. 1 Previously purchased one Miehle.	Winnipeg Telegram.....Winnipeg, Man. 1 Previously purchased three Miehles.
Beauchemin, Limited.....Montreal, Que. 1 Previously purchased two Miehles.	Stearns Brothers Company.....Chicago, Ill. 1 Previously purchased thirteen Miehles.
Forbes Lith. Mfg. Co.....Forbes, Mass. 1 Previously purchased fourteen Miehles.	The Star Printing Works.....Calgary, Alta. 1
Regensteiner Colortype Co.....Chicago, Ill. 2 Previously purchased thirty Miehles.	H. M. Smyth Printing Company..St. Paul, Minn.... 1 Previously purchased three Miehles.
E. F. Harman & Co.....Chicago, Ill. 1	H. M. Plimpton & Co.....Norwood, Mass. ... 1 Previously purchased eighteen Miehles.
United States Printing Co.....Cincinnati, Ohio ... 2 Previously purchased for this and other branches, fifty-three Miehles.	Colorprint Label Company.....St. Louis, Mo..... 1 Previously purchased one Miehle.
The Copp-Clarke Company.....Toronto, Ont. 1 Previously purchased four Miehles.	Paulinus Druckerei.....Trier, Germany 1 Previously purchased one Miehle.
Corn Products Refining Co.....Argo, Ill. 1 Previously purchased one Miehle.	Evans & Hastings.....Vancouver, B. C.... 1 Previously purchased one Miehle.
Linotype & Machinery Co.....London, Eng. 1 Previously purchased forty-two Miehles.	The City of Chicago.....Chicago, Ill. 1
The A. J. Showalter Company....Dalton, Ga. 1 Previously purchased three Miehles.	Moline Plow Company.....Moline, Ill. 1 Previously purchased one Miehle.
The Public Press.....Winnipeg, Man. 1 Previously purchased two Miehles.	American Book Printing House...New York city..... 1 Previously purchased six Miehles.
Department of Public Ptg. & Stationery.....Ottawa, Ont. 2 Previously purchased five Miehles.	Charles H. Jensen.....Minneapolis, Minn... 1 Previously purchased five Miehles.
Chronicle Publishing Company...Perth Amboy, N. J.. 1	Chemical Publishing Co.....Easton, Pa. 1 Previously purchased two Miehles.
Tribune Printing Company.....Independence, Kan.. 1	Excelsior Printing Company.....Chicago, Ill. 1 Previously purchased eighteen Miehles.
Daily Washingtonian.....Hoquiam, Wash. ... 1	Imprimerie de L'Illustration....Paris, France 1 Previously purchased ten Miehles.
The Windermere Press.....Chicago, Ill. 1	Defiance Printing & Engraving Co.Defiance, Ohio 1 Previously purchased one Miehle.
Traders Printing Company.....Chicago, Ill. 1 Previously purchased four Miehles.	Patterson & White Company....Philadelphia, Pa. ... 2 Previously purchased seven Miehles.
Geo. & J. Albert Tucker.....Brenham, Tex. 1	Folk-Keelin Printing Co.....Nashville, Tenn. 1 Previously purchased two Miehles.
Post Publishing Company.....Salisbury, N. C. 1	John C. Houston.....New York city..... 1
The Reformer Printing Co., Ltd..Galt, Ont. 1	Angel Guardian Orphan Asylum..Chicago, Ill. 1
Frank T. Riley Publishing Co....Kansas City, Mo... 1 Previously purchased one Miehle.	Princeton University Press.....Princeton, N. J..... 1
Isaac H. Blanchard Company....New York city..... 1 Previously purchased three Miehles.	First Catholic Slovak Union.....Middletown, Pa. ... 1
Pantagraph Ptg. & Stationery Co..Bloomington, Ill. ... 1 Previously purchased five Miehles.	National Carbon Company.....Fremont, Ohio 1 Previously purchased one Miehle.
The Bryant Press.....Toronto, Ont. 1 Previously purchased four Miehles.	Gleeson Brothers.....Chicago, Ill. 1
Brown & Power Company.....San Francisco, Cal.. 1 Previously purchased two Miehles.	The American Thread Company...Willimantic, Conn.. 1 Previously purchased one Miehle.
Record Publishing Company.....Stockton, Cal. 1 Previously purchased one Miehle.	Amoskeag Mfg. Co.....Manchester, N. H... 1 Previously purchased one Miehle.
	The Hall Lithographing Co.....Topeka, Kan. 2 Previously purchased nine Miehles.

Shipments for June, 1911, **70** Miehle Presses

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Factory, COR. FOURTEENTH AND ROBEY STREETS
(South Side Office, 326 S. Dearborn Street)

CHICAGO, ILL., U.S.A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. Boston Office, 164 Federal Street.
San Francisco Office, 401 Williams Bldg., 693 Mission St. Dallas Office, 411 Juanita Building.
6 Grunewaldstrasse, Steglitz-Berlin, Germany. 23 Avenue de Gravelle, Charenton, Paris.